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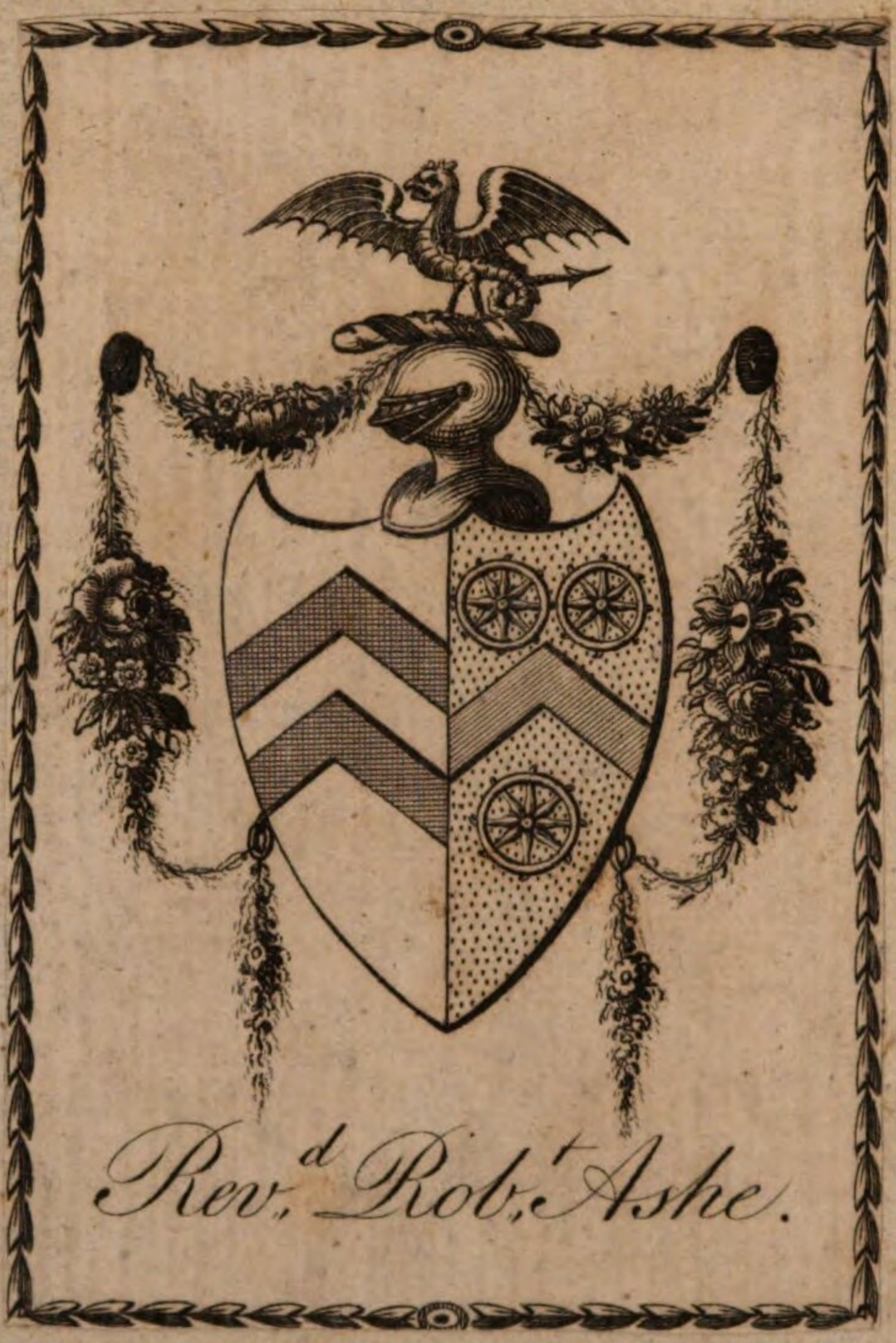

Revd Robt Ashe.

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Poet. Græc. recent.

Huntingford

AN

APOLOGY

FOR THE

MONOSTROPHICS

WHICH WERE PUBLISHED IN 1782.

WITH

A SECOND COLLECTION

OF

MONOSTROPHICS.

BY

GEORGE ISAAC HUNTINGFORD, A. M.

FELLOW OF NEW COLLEGE, OXFORD.

LONDON,

Printed for the AUTHOR, by J. NICHOLS:

And ſold by J. DODSLEY, Pall-Mall; DANIEL PRINCE, Oxford; and J. BURDON, Winchester. MDCCLXXXIV.

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WITH

BIBLIOTHECA
REGIA
MONACENSIS.

BY

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TO

HENRY ADDINGTON, Esq.

Dear Sir,

THAT generous love of polite learning, which discovered itself in you when I had the honour and happiness of assisting in your education, and which has since led you to the attainment of every liberal and elegant accomplishment, induces me to hope that you will favourably receive this literary Apology. The subject of it is indeed verbal criticism, a species of erudition among all others the least entertaining: but your sound judgement will not depreciate the work merely on that account, especially when you recollect these memorable words of Dr. Clarke, "Levia

quidem hæc, et parvi fortè, ſi per ſe ſpectentur, momenti. Sed ex elementis conſtant, ex principiis oriuntur, omnia: et ex judicii conſuetudine in rebus MINUTIS adhibitâ, pendet ſæpiſſimè etiam in MAXIMIS vera atque accurata ſcientia *." I muſt alſo add, that from the ſincere friendſhip, which for many years you have invariably continued to ſhew me, I am confident you will not reject what is offered you as a public teſtimony of my regard and affection.

Some elaborate and learned ſtrictures † of a very reſpectable critic, on the collection of Greek Monoſtrophics, which you encouraged me not long ago to publiſh, are the occaſion of this Apology. It ſeemed neceſſary to take ſome notice of thoſe ſtrictures; for to have paſſed over them in ſilence would have argued in me either a vain ſelf-approbation, or a tacit acknowledgement of all the faults which are ſaid to exiſt in the Monoſtrophics. No modeſt

* Præf. Homer.

† See the MONTHLY REVIEW for JUNE and AUGUST, 1783.

man will be ſo conceited as to diſregard cenſure entirely, and compliment himſelf with

——— at mihi plaudo
Ipſe domi ———.

Nor will any one, who is conſcious to himſelf of not being wrong in all points, plead guilty to every inſtance of error alledged againſt him.

How far the Monoſtrophics may deſerve commendation, it becomes not me to ſay: κομπεῖν ουχι βουλομαι *: how far they are inaccurate, and as ſuch ought to be cenſured, will appear when you have read this Apology; on which I ſhall immediately enter, after having ſubſcribed myſelf,

Dear Sir,

Your faithful and affectionate Friend,

GEORGE ISAAC HUNTINGFORD.

* Soph. Œd. Col. 1273. Johnſ. edit.

APOLOGY

FOR THE

MONOSTROPHICS.

"DE pedibus iambici nihilo certiores ſunt viri doctiſſimi, quàm de iis quæ apud antipodas," is the aſſertion of the learned TOUP*; an aſſertion, not altogether void of foundation, though perhaps not ſtrictly true. We of the preſent age have lived to ſee the critical abilities of BARNES, VALKENER, PAUW, and DAWES, ſometimes called in queſtion: many of their obſervations, which once had the credit of much ingenuity, have been controverted, and many of their metrical deciſions ſet aſide. And whence can ſuch difference of opinion among the moſt acute

* Longinus, ſect. 3.

critics have proceeded, but from this cauſe? namely, that in ſome particulars reſpecting their metre, (ſuch as, whether in iambics this or that foot ſhould be admitted, and whether in lyrics this or that verſe might be adopted) the Greek poets did not always follow one uniform rule. More particularly in the ſtructure of lyric compoſitions, they ſeem very frequently to have been guided only by the general effect of the rhythmus * and harmony, without any regard to metre: and even when

* "Rhythmus conſiderat numerum ſyllabarum; pedum quantitatem non item. At metrum, tum ſyllabarum numerum conſiderat, tum ubique etiam attendit pedum quantitatem." Voſſ. Poet. Inſtitut. l. 1. 8. 12.

Which words the critic explains by a paſſage from *Beda* — "Videtur rhythmus metris eſſe conſimilis verborum modulata compoſitio, non metricâ compoſitione ſed numero ſyllabarum, ad judicium aurium examinata—rhythmus per ſe ſine metro eſſe poteſt; metrum vero ſine rhythmo eſſe non poteſt—metrum eſt ratio cum modulatione; rhythmus eſt modulatio ſine ratione."

The auletic and citharistic arts are deſcribed as Ἁρμονία καὶ Ρυθμῷ χρώμεναι. Ariſt. Poet. c. 1. The lyric odes come under the regulation of thoſe arts, and adapt their language to harmony and rhythm: not always to metre. Metre is but a part of rhythm: τὰ γὰρ μέτρα, ὅτι μόρια τῶν Ρυθμῶν ἐστι, φανερόν. Ariſt. P. c. 4.

they

they propoſed to themſelves an adherence to metrical combination, they often appear to have conſidered rather a certain proportion of time, than any exact correſpondence of ſimilar feet *.

When men of the greateſt penetration have been miſtaken, it is not to be wondered at, that a writer of Monoſtrophics, who confeſſes himſelf to have been much more attentive to the fine ſubject-matter, than to the metrical niceties of the Greek poets, ſhould have ad-

* Dr. Burney, ſpeaking of the choral part of the Greek drama, ſays, "Of the metre of this part, I ſhall only obſerve, in general, that it ſeems to have admitted of ſuch an unbounded variety in the mixture and arrangement of feet, and to have been fettered by ſo few reſtraints, that to a modern ear it is frequently not to be diſtinguiſhed from a ſmooth and elegant proſe." Burney's Diſſertat. on the Muſic of the Ancients, vol. I. p. 83.

I muſt acknowledge myſelf to be very much of Dr. Burney's opinion, when I obſerve with what difficulty and torture, and after how many proſodiacal ſhifts, it is, that many of the Greek choruſes are reduced into any thing like what can be called a verſe. And I cannot help thinking, that if the ſame proſodiacal chemiſtry were applied to any ſentence of proſe, it might as eaſily tranſmute that proſe into verſe, as bring many of the choral ſongs into a regular meaſure.

mitted into his work many words, which, with reſpect to metrical propriety, might appear to be at leaſt doubtful, if not entirely wrong. Had he poſſeſſed the "ſubtile acumen" even of a CLARKE, he could not have hoped to be faultleſs; for in life or writings,

—— vitiis nemo ſine naſcitur; optimus ille eſt
Qui minimis urgetur. Hor. Sat. I. 3. 68.

The errors of the Monoſtrophics have been pointed out, in a critique of much candour and erudition. I think myſelf very highly obliged by many kind expreſſions of reſpect, and am much honoured by the particular attention which has been paid to my little work. I confeſs without reſerve, that my critic is well qualified to be a literary judge, and that he poſſeſſes by many degrees more ſagacity and extenſive learning than I can pretend to.

Let me now explain my whole doctrine with regard to the compoſition of Greek poetry: it ſeems neceſſary that I ſhould do ſo, becauſe the Monoſtrophics were written in conformity to that doctrine, and are to be defended by it. If my opinions are erroneous,

I ſhall

I ſhall moſt readily relinquiſh them on conviction that they are ſo,

Ὅσις γαρ αυ∫λος η φρονεῖν μονος δοκεῖ,
Η γλωσσαν ἣν ϐκ αλλος η ψυχην εχειν,
Οὗτοι διαπ∫υχθεν∫ες, ωφθησαν κενοι.
Αλλ' ανδρα κ'ην τις ᾖ σοφος, το μανθανειν
Πολλ', αισχρον ϐδεν, και το μη τεινειν α∫αν.

Soph. Antig. 718.

I look then upon Homer as the author of all that is great, ſublime, beautiful, and proper in poetry: and to a modern, I conceive, that every liberty of every kind, which Homer has taken either in matter or ſtyle, ſhould be granted. It matters not what the verſe is in which the writer means to imitate the Greek originals; whether heroic, elegiac, iambic; or any of thoſe verſes which are infinitely various in the Greek dramatiſts, and for the feet of which grammarians have invented ſo many names, when they might have reduced all of them to dactyls, ſpondees, pyrrhics, trochees, or anapæſts. If Homer has uſed a word with any apparent liberty, a modern may do the ſame on all occaſions. No one will deny that

Homer

Homer may be followed in heroics; furely then he may be imitated with equal fafety in lyrics, the genius of which is peculiarly free; and in iambics, the prevailing foot of which is "Natus rebus agendis." Whatever Homer has faid or done, is univerfal authority.

But fecondly, it appeared to me, that the liberties taken by every other writer of reputation, might be likewife granted to a modern; and it has often ftruck me, that the epigrammatifts of later date were of the fame perfuafion; for, if I am not miftaken, they have adopted many modes of expreffion, and combinations of quantity, which more ancient writers have not *generally* but only *occafionally* ufed. Modern imitators of ancient Greeks may adopt any thing and every thing, of which examples (though fcattered here and there) can be found. If it be not fo, then not only the Monoftrophics in queftion, but the works of many Helleniftic writers muft be condemned.

In the third place, I imagined that the advantage of various dialects, intermixed as occafion might require, but yet with fome degree of judgement, caution, and propriety, would

not

not be denied to a modern. It is in vain to diſpute about Homer's dialects, whether, when he wrote, the Attic and Ionic were or were not the ſame? Suffice it that the four dialects are certainly found in Homer, and three at leaſt very frequently in Sophocles, who even in his choruſes admits the Ionic. I know it is aſſerted by BURTON that "Dialectus Ionica in choris locum non habeat *:" but this is a haſty aſſertion, and the truth of it is contradicted by theſe examples:

Ω χθονια βροτοισι φαμα.

Soph. Elect. v. 1072 †.

Στας δ' υπερ μελαθρων φονι-
αισιν αμφιχανων κυκλῳ
Λογχαις. — Antig. 118.

Νεαραισι Θεων επι συνλυχιαις.

Antig. v. 163.

Δισσοισι Φινειδαις.

Antig. 982.

* V. 478. Oed. Tyr. Burton. Πενλαλ.

† The author, in his references to Sophocles, has always uſed the edition printed at London in the year 1746, commonly called *Johnſon's* edition; though in reality he edited only the Ajax, Electra, Antigone, and Trachiniæ. See the hiſtory of this publication in the "Anecdotes of Mr. Bowyer," p. 282.

Τελε-

Τελεσανδρα φονιαισι χερσι.

Oed. Tyr. 474.

Θυδ' εις τον Αβαισι ναον.

Oed. Tyr. 918.

Ὡς επιηρα φερον-

τα τοις εμοισι τυραννοις.

Oed. Tyr. 1113.

Ταις μεγαλαισιν εν Θηβαις αναστων.

Oed. Tyr. 1226.

Τραφη θυελλησιν εν ωαλρωαις.

Antig. 995.

Μενει γαρ ετ' αιολα νυξ

Βρολοισι. Trach. 134.

Τις ωδε τεκνοισι

Ζην' αβυλον ειδεν; Trach. 143.

Ἱπποισιν τον ακεσηρα χαλινον

Πρωλαισι ταισδ' εκλισας αγαις.

Oed. Col. 747.

Οὐ ωολιαι σεμναι τιθη-

νῦναι τελη

Θναλοισιν. Oed. Col. 1104.

Πωλοισιν η ριμφαρμαλοις.

Oed. Col. 1117.

Θηρος ὃν εν ωυλαισι.

Oed. Col. 1638.

This

This intermixture of dialects in Homer and Sophocles, seems to add a beauty similar to that which is derived from the variety of colours in a piece of Mosaic work: and to produce the same effect which arises from light and shade in a picture, or from a judicious combination of sharp and flat tones in a musical composition.

These then were the principles which have always directed me in writing Greek: if these principles are false in judgement and taste, the compositions which are guided by them must be so likewise, as the superstructure must fall if the ground-work be not strong. The reader must determine how far these doctrines are or are not proper.

I shall now proceed to particulars; and in perusing the critic's remarks shall most readily acknowledge as exceptionable whatever appears to be so: and though I might reasonably beg leave to retain every word or verse, for which any thing like authority can be adduced, yet so much deference do I pay to the opinion of my judge, that I shall propose emendations of many passages.

Ανθρω-

——— Ανθρωποισι γαρ
Τοις πασι κοινον εσι τὸ ξαμαρτανειν.
Επει δ' ἁμαρτη, κεινος ουκετ' ες' ανηρ
Αβουλος ουδ' ανολβος, ὁσις ες κακον
Πεσων ακεῖται, μηδ' ακινητος πελει.
Αυθαδια τοι σκαιοτητ' οφλισκανει.
Soph. Antig. 1035.

To begin then with the Preface.

In page the 4th, "Quoad metri" is better than "metrum;" in the 5th "haud locus" ſhould be read for "ne locus;" and in the 6th, "ne quidem" for "ne vel."

I agree with the critic in condemning "ne vel," p. 6. as not ſupported by authority. Cæſar having mentioned that the Germans worſhipped Vulcan, the Sun, and Moon, adds, "Reliquos ne famâ quidem acceperunt * — they have not heard of the reſt even by report."— The claſſical expreſſion therefore being "ne quidem," the paſſage in which the words "ne vel proximo intervallo" occur, may be thus corrected: "ne proximo quidem intervallo."

* See Cæſar's Comment. L. 6. c. 19. Livy alſo ſays, "Ne verbo quidem violatis conſulibus." Lib. 2. 56.

But

But in p. 10. as "ne" is uſed for "ut non;" perhaps "vel" or "etiam" may not be improper; and no other correction of that paſſage need be made, than that "inſereretur" and "cautum ſit" ſhould be read.

The word "accerſitas" may be juſtified by the uſe made of "accerſita" by Quintilian, whoſe language in matters of criticiſm may certainly be deemed of good authority: "Sunt optima minimè accerſita, et ſimplicibus atque ipsâ veritate profectis ſimilia *."

The objections made to other parts of the Preface ſeem to ariſe rather from opinion than authority; therefore in this and all caſes of opinion only, with that freedom of judging which belongs equally to all, I ſay myſelf, and hope all others will ſay with me,

Ὅτῳ δε μη ταδ' εξιν εν γνωμῃ φιλα,
Κεινος τ' εκεινα ϛεργε῀ω, κἀγω ταδε †.

Od. I. v. 3. The propriety of ευρεῖς is queſtioned, as if its contracted termination were not allowable. But ſurely the ſame analogy of declenſion will juſtify ευρεῖς, which ſupports the following adjectives:

* Quinctil. Inſtit. Orat. L. 8. Procem. S. 4.
† Ajax Soph. 1057.

——— Οἱ δε συν γηρᾳ βαρεῖς.

Soph. Oed. T. 17.

Ὑμεις δ', ὁταν καλῶμεν ὁρμᾶσθαι ταχεῖς.

Soph. Phil. 1108.

——— Εν δε τοις λοΓοις θρασεῖς.

Soph. Phil. 1345.

the adjectives ευρυς, βαρυς, ταχυς, and θρασυς, are all declined in the ſame manner, contracting their nominative and accuſative caſes plural into εῖς.

Od. 3. v. 6. The word ερΓων means "actions," and the whole line intimates that the "aurea mediocritas" partakes of the virtues both of poverty and riches. The ερΓα πενιας, or ερΓα πλεϝ, is not an unclaſſical combination; for MIMNERMUS has this expreſſion,

Πενιης δ' εργ' οδυνηρα πελει.

Mimn. Epigr. 2. v. 12.

And Solon ſays,

Πενιης δε μιν ερΓα βιᾶται.

Soph. Ep. 6. v. 44.

Which paſſages I quote, not to ſhew that ερΓα ſignifies "actions" in either of them, for in theſe places diſtreſs is rather meant; but I would

would prove from them that there is authority for combining the words ερ̃α ϖενιας together. Homer will ſhew that ερ̃α may be taken for "actions." Many paſſages might be adduced for this purpoſe, but one will be ſufficient:

Ου μεν σχε̃λια ερ̃α Θεοι μακαρες φιλεεσιν,
Αλλα̈ δικην τισσι, και αισιμα εργ' ανθρωπων.
Hom. Odyſſ. 14. 83.

The objection made by the critic to ερ̃ον reminds me of the famous line in Heſiod,

Ερ̃ον δ' ουδεν ονειδος, αερ̃γειη δε τ' ονειδος.
Heſ. Ερ̃. 311.

the former part of which verſe being equivocal, on account of the double way in which ουδεν might be applied, and ερ̃ον interpreted, gave riſe to a falſe accuſation againſt the divine Socrates, who frequently repeated this line to his followers. DAMMIUS obſerves on this paſſage, "Mens Heſiodi ex contextu apparet, ſed verbis tamen non ſatis diſtinctis eſt expreſſa. Unde Socrates, qui hoc Heſiodeum dictum crebrò in ore habebat, ſuiſque commendabat, incidit in συκοφαντιαν, quaſi diceret, ουδεν ερ̃ον, i. e. ουδεμιαν ερ̃ασιαν κ' αντε φαυλην κ' αντε χρησην, nullum negotium ſive malum ſive bonum ειναι

ονειδος τῳ ἐργαζομενῳ; et calumniâ exagitabatur, quaſi αδιαφορῶν ϖερι τας ϖραξεις. En exemplum illuſtre *conſequentiariorum*: ex quo diſcis, quales eos vocemus: nimirùm tales, qui falſæ et infidioſæ interpretationi verborum, abſurdas et atroces et ſocietati humanæ noxias adſtruunt conſequentias, in odium et damnum illius, cujus verba falsò interpretantur *."

Od. 4th, v. 5. The reviewer has already produced two inſtances from Anacreon, which might juſtify the uſe of a trochee "in primâ ſede" of a dimeter iambic catalectic. PAUW has obſerved others of a ſimilar nature:

Αργὕριον δ' ἁπλωσας. Anacr. Od. 18. 5.

Μη μὲ φυγῃς, ὁρωσα
Ταν ϖὅλιαν εθειραν.
Μηδ' ὅτι σοι ϖαρεσιν
Ανθὸς ακμαιον ὡρας. Od. 34. 1.

Surely after theſe examples, it cannot be improper *ſometimes* to uſe a trochee. But query, might not τι in the preſent inſtance be made long, and that by virtue of the next word which begins with an aſpirated letter? "Quod

* See Dammii Lex. p. 786.

vero

vero de digamma dictum eſt, idem ferè *aſpero ſpiritui* accidit, qui ab eâ formatus, quique ei ſimilitèr brevem ſyllabam precedentem producere poteſt *." For though the letter χ cannot indeed properly be called the aſper ſpiritus; yet being formed from the digamma, might it not, as ſuch, be allowed to partake of its force? This queſtion is put merely for information, as the point at preſent ſeems doubtful. The paſſage may be corrected (if correction is requiſite) thus;

Τι χερσιν εϛι νευρα
Λυθενϝα.

V. 7. The verſus paræmiacus is indeed ſeldom to be found but in an anapæſtic ſeries: yet if KING has rightly affirmed that "pœnè infinita verſuum genera Græcorum ſolertia excogitavit, ex quibus licitum eſt poetæ quem velit numerum, quod velit genus, in ſtrophe collocare, imo nova invenire, vetera conjungere, pro *libitu* variare nihil vetat †;" then the manner in which this verſe is introduced in the paſſage alluded to will not deſerve cenſure.

* Burgeſs's edit. Dawes, p. 415.
† See King's Not. in Hec. v. 442.

Few remains of the ancient Greek lyrics are ſuperior to MASTERS's Ode on the Crucifixion, either in ſpirit, imagery, or harmony: yet the learned and admirable writer of it, who ſeems to have been moſt deeply read in the Greek dramatiſts, thought it no impropriety to uſe a verſus parœmiacus immediately after an iambic: as,

Θελω λεγειν ανεκφαλον βροτοισι
Μακαρεσσι τε Δαιμοσι γριφον.
V. 9, 10.

Nor do I ſee any reaſon why ſuch a verſe ſhould be deemed more inharmonious after an Anacreontic, than if it were placed after any other verſe, or at the beginning of any compoſition, as in this ſcolion:

Πεφυλαγμενος ανδρα ἑκαστον
Ὁρᾶ μη κρυπτον εγχος εχων
Κραδιῃ, φαιδρῳ προσενεπῃ προσωπῳ,
Γλωσσα δε οἱ διχομυθος
Εκ μελαινας φρενος γεγωνῇ.
Solonis Scolion.

V. 8. Φωνεοντος is uſed after the Ionic manner; and though the ſame word does not occur to me in any dramatic writer, yet Ioniciſm is often

often admitted in the moſt pure Attic authors. MARKLAND in a note on verſe 36. Iph. Taur. has adduced many inſtances of this kind; and after all ſays, " in iambis hæc omnia, negatum enim vidi, Ionica in ſcenam Atticam intrare poſſe. Si verò *Dorica*, multo magis *Ionica*."

V. 16. I ſay nothing of the hiatus at preſent, but ſhall reſerve that ſubject till towards the concluſion.

Od. 5. v. 6. It is not pretended that the firſt ſyllable of ὑγιειας is long. But a pæon ſecundus, or Ionicus a majore cum Bacchio, or to ſpeak intelligibly to all readers, a Pyrrhic in the ſecond place of an Anacreontic dimeter iambic, is not uncommon: as,

Πεπρακε̆ με̆ Κυθηρη. Anacr. Od. 9. 11.

Μυσας φρε̆σὶν αποικυς. Od. 56. 70.

Αγακλε̆ᾶς ορινοις. Od. 56, 71, Edit. Pauw.

V. 7. As it is no uncommon thing to ſupply the ſenſe of one ſentence by a word taken from another preceding, ſo here it does not appear to be a violent ellipſis, if δυναι be underſtood:

Δος (αξιος γαρ εσιν
Ω ταυτα κεν θελησης) i. e. δυναι:

but if the paſſage ſhould ſtill be thought exceptionable, it may be corrected thus:

Δος (αξιος γαρ εσι
Καλων τυχειν αἰπανλων).

The phraſe αξιος τυχειν is ſupported by Sophocles,

—— ωαρ εχθροις αξιος θρηνων τυχειν.
Aj. 936.

V. 9. The uſe of ὁ, ἡ, το, for ὁς, ὅστος, ὁδε, and αυτος, occurs in Sophocles often enough to juſtify a ſimilar practice, in any writer.

Τον σαν Ζευ δυναμιν τις ανδρων
Ὑπερβασιᾳ καλασχοι,
Τον ὑθ' ὑπνος αἱ-
ρει—"WHICH neither ſleep ſeizes on."
Antig. 612.

Ηκεσα δε λυγροταταν ολεσθαι
Τον Φρυγιαν ξενον
Τανταλυ, Σιπυλῳ ωρος ακρῳ·
Τον, κισσος ὡς αγενης,
Πετραια βλαςα δαμασεν.
"WHOM the ſpreading ſtone," &c.
Antig. 837.

Αλλ'

Αλλ' αμφι τοις σφαλεισι μη 'ξ εκυσιας
Ορ∫η ωεπειρα, της σε τυ∫χανειν ωρεπει.

" WHICH you ought to experience."
Trach. 740.

Πα∫ρος μεν υσα γενεσιν Ευρυ∫υ ωο∫ε
Ιολη καλει∫ο· της εκεινος ουδαμα
Βλασας εφωνει δηθεν ουδεν ι∫ορων.

HER parents—illius parentes.
Trach. 385.

——— Καθυδρος ὑ
Κρα∫ηρ μειλιχιων ωο∫ων
'Ρευμα∫ι συνεχει·
Τον ξενε ωαμμορ' ευ φυλαξαι.

on which paſſage HEATH obſerves, " τον HUNC. Rectius tamen legi poſſe puto το, id eſt τυτο, hoc diligenter cura. Soph. Oed. Col. 154.

Την μεν τις υτε νεος, υ∫ε γηρᾳ
Σημαινων ἁλιωσει χειρι ωερσας.

" THIS" (olive) &c.—not " which olive"—
Oed. Col. 734.

Της—ὁ δυσφιλης ωινος.

WHOSE odious filth.
Oed. Col. 1324.

——— Τω
γαρ ωλακες αζρονομοι ωα-
σαι φιλαι---

"to HIM the ruſtic mountains are all agreeable."

Oed. Tyr. 1121.

Yet if after all theſe authorities objection ſhould ſtill be made to τω, the 9th verſe of this ode may be amended thus,

Τϑ/ω ωαλιν νεεσθαι ----

It is remarked by lord MONBODDO, that ὁ, ἡ, τὸ, is frequently uſed by Homer, in place of the relative ὁς, ἡ, ὁ; but very ſeldom as an article*.

V. 12. May not χεσσιν ευχας be uſed with as much propriety as ϑρηνον εχευαν?

——— ——— Αλλα οἱ
Παρα τε ωυραν ταφον
Θ' Ἑλικωνιαι ωαρθενοι
Εσαν, επι ϑρηνον τε ωο-
λυφαμον, εχευαν. Pind. Iſth. 8. 125.

V. 15. If the hiatus in this verſe is to be an inſuperable objection to it, an emendation may be made thus,

* See Orig. & Prog. of Lang. vol. II. p. 54.

Θαλλων

Θαλλων ταχα προσελθη.

And v. 20. may be altered thus,

Πολυφθορε τοτ' ομβρε.

Od. 6. v. 16. Τοιης ην αρετης is neither ungrammatical nor inelegant, however unpoetical it may be. HERODIAN, whose Greek is thought to be chaste, has ψυχης εστιν ἐρρωμενης * "animi est fortis:" and PLUTARCH says Φουρνιε λεγοντος, ὁς ην αξιωματος μεγαλε, "qui erat magnæ auctoritatis." Plut. Anton. vit. In Herodotus too we meet with τον εὑρισκε οικηϊης μεν εοντα ἀγαθης, τροπε δε ἡσυχιε, "whom he found to be of a good family, and mild temper or gentle manners." Lib. I. 5. 107.

Expreſſions of this kind are all elliptical, and perhaps ſhould rather be called Greciſms than Latiniſms.

The melancholy occaſion on which this ode was written, was ſimilar to that which produced the following moſt elegant monumental inſcription.

* See Apparatus ad Ling. Græc. THOMPSONI, p. 166.

ΠΩΠΙΛΙΗΣ ταφος ὅτος· ανηρ δ' εμος αὖλον ελευξεν
ΩΚΕΑΝΟΣ, πασης εμπεραμος σοφιης.
Κεφη τοιγαρ εμοι πελεται κονις, εν δ' Αχερονι
Ὑμνησω την σην, ω ανερ, ευσεβιην.
Μεμνεο κἠν ζωοις εμεθεν, και πολλακι τυμβῳ
Σπεισον απο βλεφαρων δακρυ αποιχομενῃ.
Και λεγε, ΠΩΠΙΛΙΗΝ εὖδειν, ανερ· ου θεμιτον γαρ
Θνησκειν τους αγαθους, αλλ' ὕπνον ἥδυν εχειν.
Brunck's Anal. vol. III. p. 306.

Od. 7. v. 1. 23. The firſt foot in each of theſe verſes may be defended two ways: for if φι in φιλος be accounted ſhort, then the foot will be a trochee, and the whole line will contain a choriambus cum Bacchio: and inſtances of this kind are found in Anacreon;

Εξ ἄγελης ελασθεις. An. Od. 35. 8.
Σκηπτρὸν εχω τον ασκον. Od. 38. 4.
Εγκέρασας, φορησον. Od. 38. 10.

beſides the examples already adduced in ſupport of τι in Od. 4. v. 5. of the Monoſtrophics. But if φι is to be accounted long, then it is ſupported by the following authorities: in the ΑΠΟΔΗΜΟΣ ΦΙΛΙΑ * we read,

* See ΤΟΥ ΚΥΡΟΥ ΘΕΟΔΩΡΟΥ ΠΡΟΔΡΟΜΟΥ ΑΠΟΔΗΜΟΣ ΦΙΛΙΑ; publiſhed by Bowyer in the Miſcellanea Græcorum aliquot Scriptornm.

Μη μα ωρος αυϑ τϑ ωαιρος σϑ φιλια. V. 28.
Της αμφιβαλλει μη κραιεισθαι φιλια. V. 50.
Εκαμψεν εις την σφαιραν, ει μη φιλια. V. 59.
Ἡ γϑν ὑγεια και το καλλος φιλιας. V. 106.
Εγω ωολιζω τας ωολεις ἡ φιλια. V. 107.

In Euripides:

Γυναικα φιλοις χειρα ωροσβαλειν τεκνοις.

Eur. Med. 1283.

On which verſe *Barnes* has remarked, το φι in φιλος ſit communis: ut Hom. Il. 4. v. 155. φιλε καϑιζηε, &c.—Item, Il. 21. 308. φιλε καϑιζηε—

Barnes was a man of ſo much erudition, and ſo thoroughly verſed in Greek metre, that ſurely his judgement ought to carry great weight with it.

V. 9. If the reviewer means to aſſert, that the diphthong αι is neceſſarily ſhort before ετ, he is wrong, and may be convinced of his error by this verſe,

Στρεφεται ὁτ' Αρκτος ηδη.

Anacr. Od. 3. 2.

Where αι is made long, though the next word begins with a ſhort vowel. And indeed the general doctrine of grammarians and ſcholiaſts con-

contradicts this assertion; for they all teach that the diphthongs are long by their own power, however situated, if a writer chooses to use them as such; but may be shortened if occasion require. Οἱ ποιηται των ευθειων πληθυνλικων τα τελη, ειτε δια τε Αι εκφερονται, ὡς το Μεσαι, ειτε δια το Οι ὡς το πλοοι, ανλι μακρων δεχονται, εαν μη ἡ επαγομενη λεξις απο φωνηενλος αρχηται, τοτε γαρ αυλα κοινην συλλαβην ἡγενται—Σκολ. Τρικλιν. Soph. Aj. 1041. In which passage it is to be observed, that the scholiast does not say the diphthongs Αι and Οι must necessarily be *short* when the next word begins with a vowel, but *common*, which implies either long or short. What the scholiast has remarked on Αι in nouns, will hold good in verbs also.

Be it granted however that Αι in ακακεται is short. I answer, that a short syllable is allowable in the place where Αι occurs; for a pæon secundus cum Bacchio is found in Anacreon, as has been shewn already in vindication of v. 6. od. 5. Monostroph. and may be further proved by the fifth verse of the following most charming Anacreontic.

Στεφος πλεκων ποθ' ευρον
Εν τοις ῥοδοις ΕΡΩΤΑ.
Και των πλερων καλαστχων
Εβαπλισ' εις τον οινον,
Λαβων δ' ἔπιον αυλον. 5.
Και νυν εσω μελῶν μυ
Πτεροισι γαργαλιζει.

Juliani Ægypt. Ep. 1.

Nevertheleſs the ninth verſe of the ſeventh Monoſtrophic may be corrected thus,

Ηχος δοκεῖ με τερπειν

and the eleventh in this manner,

Ψαλλειν κεκασμεναισι

not that κεκασμεναισι ψαλλειν is to be deemed a fault. It is ſaid by the reviewer, that examples occur in every page of the Greek poets, in which a final vowel is made long before an initial ψ. The remark is juſt, and I will confirm it:

Ἄδυ τι το ψιθυρισμα και ἁ πιτυς, αιπολε, τηνα.

Theocr. Idyl. I. v. 1.

But in return it muſt be allowed me, that a ſpondee may occupy the third place in a verſe of the ſame kind with κεκασμεναισι ψαλλειν, i. e. in a dimeter iambic catalectic; for in Anacreon we find,

Λεξῃ σε μη δεῖ ϖῖνειν. Od. 15. 15.
Ποῖον ϖοιει μοῖ τἔρπνον. Od. 18. 6.
Συν τῳ δε ϖινεῖν ἦμας. Od. 25. 9.

And in Æſchylus,

Λυκος γαρ ὡς ὦμοῦφρων. Choeph. 419.

V. 13. The hiatus may be avoided thus,

——— Ηχον ἡδυν
Και νυν ϖαρ' ωτ' ακεϖω.

V. 22. The propriety of φωνειν ſeems to be queſtioned. As Anacreon had uſed ἀνθιφωνεῖν for contra-ſonare, and had applied it to his lyre, it was thought that φωνεῖν might be uſed as in the paſſage before us. The words of Anacreon are,

——— ——— Λυρη δε
Ερωτας ἀνθεφωνεῖ. Anac. Od. 1. 8.

But φωνεῖν is ſtill further defended by the authority of Meleager, who applies it to συριγες.

Αιπολικαι συριγες εν ὕρεσι μηκέτι Δαφνιν
Φωνεῖτ', αιγιβαλῃ Πανι χαριζομεναι.
Meleag. Ep. 27.

The

The Pindaric expreſſions, Παμφωνοισι τ' εν ενλεσιν αυλῶν, Olymp. 7. 21. and βελη φωνᾶνλα συνεβοισι, Olymp. 2. 230. might alſo be urged in vindication of φωνειῦν *.

Od. 8. v. 9. HOOGEVEN on the particles και ωερ, ſays, "Amant poetæ disjungere interpoſito vocabulo." It is certainly more elegant to ſeparate them; but yet Homer has uſed them both together, in

Ὡς κε με τον δυσηνον εμης επιβησεβε ωαβρης
Και ωερ ωολλα ωαθονβα. Odyſſ. 7. 223.

in which paſſage, though και ωερ do indeed begin the line, they do not however begin the ſentence, properly ſpeaking. But though it be allowed that they do begin the ſentence, there ſeems to be no reaſon why they might not be ſubſequent as well as precedent, ſince even

* Poetical therefore and proper is the uſe of VOCAL, applied by GRAY in the following fine lines:

Hark, how each giant-oak, and deſert cave
Sigh to the torrent's awful voice beneath!
O'er thee, oh king, their hundred arms they wave,
Revenge on thee in hoarſer murmurs breathe;
VOCAL no more, ſince Cambria's fatal day,
To high-born Hoel's harp, or ſoft Llewellyn's lay.

GRAY's BARD.

pre-

prepoſitions are in poetry often placed after the nouns which they govern: as,

Ὁ τεδε τυγχανω μαθων παρα.

Soph. Trach. 374.

Γεληθος ἑρπει δακρυον ομμαλων απο *.

Soph. El. 1244.

Γεληθος in this paſſage is a moſt expreſſive epithet. Let me be indulged with obſerving in this place, that Sophocles poſſeſſed a perfect knowledge of the human paſſions, the manner in which they operate on the mind, and the effects they produce. He knew that joy expreſſes itſelf by tears in thoſe of ſofter tempers, as it does by methods, which indicate leſs impotency indeed, but ſtronger feeling, in thoſe of manly diſpoſitions. Hence Chryſothemis, when ſhe deſcribes her having ſeen a lock of hair newly cut, at the tomb of her father, ſays in words which cannot be tranſlated,

* Εἰ δε Αρειφραδης τες τραγωδες εκωμῳδει, ὁτι ἀ ἑδεις αν ειποι εν τη διαλεκτῳ, τετοις χρῶνται· οἱον το, "Δωματων απο," αλλα μη, "απο Δωματων·" και το, "σεθεν·" και το, "εγω δε νιν·" και το, "Αχιλλεως περι," αλλα μη, "περι Αχιλλεως," και ὁσα αλλα τοιαυτα. διο γαρ το μη ειναι εν τοις κυριοις, ποιει το μη ιδιωτικον εν τη λεξει τα τοιαυτα. Εκεινος δε παντο ηγνοηκε.

Ariſt. Poet. 22.

K'ευθυς

Κ'ευθυς ταλαιν' ὡς ειδον, εμπαιει τι μοι
Ψυχῃ ΣΥΝΗΘΕΣ ΟΜΜΑ, φιλταϛ βροτων
Παντων Ορεϛ τυθ' ὁρᾶν τεκμηριον.
Και χερσι βαϛασασα, δυσφημῶ μεν ου,
Χαρᾳ δε πιμπλημ' ευθυς ομμα δακρυων.
El. 908.

Hence too Electra having diſcovered Oreſtes to be her brother, and having found him to be alive whom ſhe had lamented as dead, ſays,

Κἀπει σ' εσειδον, υποτ' εκληξω χαρας
Δακρυῤῥοουσα--- El. 1325.

I never read that intereſting and affecting paſſage of Sophocles, in which the meeting and *αναγνωρισις* of Oreſtes and Electra are deſcribed, without calling to mind two places of a ſimilar nature, by which every reader of taſte and feeling muſt greatly be moved.

Virgil is ſpeaking of the unexpected appearance of Æneas before the eyes of Andromache on the coaſt of Epirus; or rather I ſhould ſay, Æneas is made by the poet to relate to Dido his appearance there, and the manner in which Andromache was affected:

Ut me conſpexit venientem, et Troïa circum
Arma amens vidit, magnis exterrita monſtris
Diriguit viſu in medio; calor oſſa reliquit;
Labitur, et longo vix tandem tempore fatur;
" Verane te facies, verus mihi nuncius affers,
" Nate deâ, viviſne? aut ſi lux alma receſſit,
" Hector ubi eſt?"—Dixit, lachrymaſque effudit,
et omnem
Implevit clamore locum.

Virg. Æn. Lib. III. 306.

In the brevity of Andromache's ſpeech there is peculiar propriety; and in the haſte with which ſhe ſhews her conjugal affection, by inſtantly enquiring for Hector, there is great truth of character and beauty.

Æneas goes on to recount the coming up of Helenus;

Talia fundebat lachrymans, longoſque ciebat
Incaſsùm fletus: quum ſeſe a mœnibus heros
Priamides multis Helenus comitantibus affert;
Agnoſcitque ſuos, lætuſque ad limina ducit:
Et multùm lachrymas verba inter ſingula fundit.

Æn. Lib. III. 344.

What a croud of melancholy ideas, what a recollection of infinite ſorrows, muſt inſtantly have occurred to perſons thus circumſtanced as

theſe heroes were! and how inexpreſſible muſt be their joy in meeting peaceably again, and that too in the very country where Neoptolemus, who was once their bittereſt enemy, had but lately reigned!

Let me add to theſe paſſages one more, from a ſtory which is told with ſo much artleſs ſimplicity, with ſo many little circumſtances, and in ſo intereſting a manner, that nothing can be more affecting. It is the ſtory of JOSEPH and his brethren. When he had made himſelf known, "He fell upon his brother Benjamin's neck, and wept; and Benjamin wept upon his neck. Moreover he kiſſed all his brethren, and wept upon them." Geneſ. xlv. 14.

It would be highly gratifying to enlarge on this ſtory,

Verum hoc ipſe quidem, ſpatiis excluſus iniquis,
Prætereo ——

V. 14. No objection can be of any validity againſt the uſe either of βαλλω for "immitto;" or ϛηθεϊ without a prepoſition. The following authorities cannot be queſtioned.

Λυπην πασιν Αργειοις βαλεις.

Soph. Phil. 68.

Και σφιν, επι γλυκεραις
Ευναις, εραν βαλεν αιδω.

Pind. Pyth. 9. 20.

Ἄδυ μελος, ναι Παναν τον Αρκαδα, πηλιδι μελπεις,
ΖΗΝΟΦΙΛΑ, τι λιγει', ἄδυ κρεκεις τε μελος.
Ποι σε φυγω; πανλη με περισειχουσιν Ερωτες,
Ουδ' ὁσον αμπνευσαι βαιον εωσι χρονον.
Ἁ γαρ ΜΟΙ μορφα ΒΑΛΛΕΙ ΠΟΘΟΝ, ἡ παλι Μουσα,
Η χαρις, η --- τι λεγω; πανλα. πυρι φλεγομαι.

Meleag. Ep. 87.

Γηθοσυνην σηθεϊ βαλλε, in the Monoſtrophic, is exactly ſimilar to μοι βαλλει πoθον in this highly impaſſioned and elegant epigram.

Od. 9. v. 3. The aſpirate on ὡς takes away from the hiatus whatever might be otherwiſe harſh in it. Μη ὡς is ſimilar in effect, though not in ſound, to

A horſe! a horſe! my kingdom for a horſe!

Μη is a word, to which of all others no objection ſhould be made on account of its poſition in this verſe, when it is conſidered how Sophocles uſes it.

Κὐδεις εναργης, αλλ' εφευγε το μη ειδεναι.

Soph. Antig. 269.

Φησεις μελασχειν, η 'ξομῆ το μη ειδεναι.

Antig. 541.

Το μη ϗ τοδ' αγλος ὡς εχει δειξαι φερων.

Trach. 631.

In the two laſt of which examples μη is made ſhort, and το μη ειδεναι, and το μη ϗ, are anapæſts. But perhaps it may be ſaid the η in μη ſhould be abſorbed by ου, and the foot be an iambic. If ſo, then I reply, it is much leſs violence to retain the long vowel η, and make it long before an aſpirated ω, than to cut it off: and if the latter caſe be allowable, the former one is much more ſo.

V. 3. Εν αδειν. The infinitive mood is uſed for a gerund, not only without the article, but even without the prepoſition. Thucyd. lib. I. c. 139. Λεγειν τε και ωραστσειν δυναμωμενος---which, if fully ſupplied, would be εν τῳ λεγειν, &c. So in Homer, Il. 10. 437. Θειειν δ' ανεμοισιν ὁμοιοι, i. e. εν θειειν, or εν τῳ θειειν. If both article and prepoſition may be omitted, there can be no impropriety in uſing εν αδειν, omitting the article only.

Od. 10. v. 3. Nothing is more frequent than for a prepoſition in compoſition to govern the ſame caſe as if not compounded. Thus,

—— Καλον μοι τυδ' υπερπονυμενῳ
Θανειν —— Soph. Aj. 1327.

Μεσον δε ϖροσμολων ϛραϐηγιον.
Aj. 732.

—— Τοις φονευσι τυ ϖαϑρος.
Ξυνειμι --- Electr. 265.

—— —— Ὁ κεινος ευμαθες
Σφραγιδος ἑρκει τῳδ' επ' ομμα θησεϑαι.
Trach. 624.

i. e. ὁ επιθησεϑαι ομμα, "on which he will fix his eye;" ὁ and ὁμμα are two accuſatives; ὁ is governed of επι, and ομμα of θησεϑαι. So, in ϖρόσθεισα χειλη δακϖυλον, χειλη is governed of ϖρος, and δακϖυλον of θεισα: the modes of expreſſion in the Monoſtrophics and Sophocles are ſimilar.

V. 8. Μονος is uſed for "ſolitary" in this paſſage,

Αλλ' οικϖισανϑες ανδρα δυϛηνον, μονον,
Ερημον ὧδε, κἀφιλον καλῦμενον
Φωνησατ' — Phil. 230.

I can-

I cannot produce any example, in which it is applied to inanimate things: but is it therefore abſolutely improper, that it ſhould be ſo applied? Virgil has not ſcrupled to ſay, "Solo in littore," Georg. 4. 465. which perhaps may be ſome juſtification of μονος πυργος. But correct thus:

Στιβον ἐ βροτων ἀπαντων
Χρονος ηφανισε πολλος,
Στεφανωμ' ισως παλαιȣ
Εχαρης ὁρῶσα πυργȣ,
Περι τȣ καρηνα, κισσȣ
Ἑλικες τρεχȣσιν ὑγραι.

i. e. "where long time has made the path of men diſappear, perhaps you are delighted with ſeeing the rampart of an ancient tower, around whoſe tops the pliant tendrils of ivy run." Στεφανωμα πυργων is the expreſſion uſed by Sophocles, in Antig. 124. Ἑλιξ is the word which occurs in Theocritus,

Καρπῳ ἑλιξ εἱλεῖται αλλομενα κροκοεντι.

Idyll 1. v. 31.

And ὑγρος in

Παντα δ' αμφι δεπας περιπεπταται ὑγρος ακακνθος.

Idyll. 1. 55.

Τρεχὲσιν is defended by Ælian:

Πολλη δε σμιλαξ, ἡ μεν ϖρος αὐλον τον Παῖον Αναῖρεχει. See Ælian's Deſcription of Tempe in Ποικιλη Ἱϛορ. lib. 3. c. 1. Concerning which deſcription, HURD ſays, "Now this picture, which Ælian took from nature, and which any one, if he hath not ſeen the ſeveral parts of it ſubſiſting together, may eaſily compound for himſelf out of that ſtock of rural images, which are repoſited in his memory, is, in fact, the ſubſtance of all thoſe luſcious and luxuriant paintings, which poetry hath ever been able to feign *."

V. 12. I muſt here acknowledge myſelf to have been guilty of an error: and my fault proceeded from not having obſerved, that although a vowel which terminates a complete foot may be ſhort before an initial ΣT, or ΣK or ΣX, yet a vowel, which in ſcanning muſt take in part of the ſubſequent word to make up the foot, will be long by being placed before and connected with thoſe inceptive conſonants.

* *Hurd* on Poetical Imitation, p. 13.

The following moſt delicious epigram will illuſtrate my meaning:

Ἀδιον ϗδεν ερωϛος, ερωϛος δευϛερα ϖαιναι
Εξιν· απο ϛομαϛος δ' επϛυσα ϗαι το μελι.
Τϗο λεϝει ΝΟΣΣΙΣ· τινα δ' ἀ Κυπρις ϗκ εφιλαϭσεν,
Ουϗ οιδεν τηνας ανθεα ϖοια ῥοδα.

Noſſid. Epigr. 1.

The ο in απο is made long, becauſe it is the firſt ſyllable of a dactyl, which foot muſt be completed by taking the two firſt ſyllables of ϛομαϛος.

To the doctrine laid down by TERENTIANUS MAURUS, by DAWES, and by FOSTER, I will not only aſſent entirely, but will alſo confirm it by examples;

Ειϛε ϛομαρϛον, ειτ' αναιδειας ϖλεαν.

Soph. El. 609.

Εμε ϛεϝαζειν ηδυ· αλλ' ὁ ϖροϛατῶν.

Electr. 783.

Ἡ ϖοικιλωδος Σφιγξ τα ϖρος ϖοσι ϭκοπειν.

Oed. Tyr. 130.

Yet it ſhould be added, that there are ſome paſſages in the Iliad, in which a vowel is ſhortened, though connected with a word beginning with ΣΚ.

Τον μεν επειτα καθεισεν επ' ηϊοενλι Σκαμανδρω.

Il. 5. 36.

Υιον δε Στροφιοιο Σκαμανδριον, αἰμονα θηρης.

Il. 5. 249.

Υιον ὑπερθυμε Δολοπιονος, ὁς ρα Σκαμανδρε.

Il. 5. 77.

Inſtances of the ſame kind occur in Book 21ſt of the Iliad, wherever mention is made of Scamander. And in Heſiod we read,

Ευηνον τε, και Αρδησκον, θειον τε Σκαμανδρον.

Heſ. Theog. 345.

Ειη ωερραιη τε σκιη, και βυβλινος οινος.

Heſ. Ερ. 589.

It will however be much more ſafe in Greek compoſitions to follow the critic's injunction, than to imitate whatever few examples might be brought to the contrary. I therefore correct my line thus,

Ψυχων φευ μελεων δειναις ξοναχαισι ωλαξεισα.

Modeſty forbids me to controvert any one opinion, which may be paſſed on the ſentiments of the Monoſtrophics: but I may be permitted to aſk merely as a matter of enquiry, if it is not

the

the nature of lyric compoſitions to be abrupt? and, if ſo, will not that juſtify the concluſion of Ode the tenth?

Od. 11. v. 7. and 15. The amphimacer in theſe verſes moſt certainly is not unwarrantable, for there are examples of this kind in Anacreon, ſufficient in number to juſtify the uſe of it, at leaſt "occaſionally."

Τᾱ̆ς δᾰ̆ φρᾱ̆νῐ̆δας μεθωμεν. Od. 41. 16.
Μᾰ̆λπᾰ̆μαῐ̆ βρυονῐ̆α μῐ̆ραις. Od. 60. 2.
Μᾰ̆λπᾰ̆μαῐ ῥοδον θερινον. Od. 53. 2.
Στᾰ̆ψᾰ̆ν ᾰ̆ν με, και λυρισω. Od. 5. 12.

Of the Ode from whence the firſt authority is taken, the critic ſays, that it conſiſts of trochaici dimetri acatalectici: but the eleventh Monoſtrophic conſiſts of the ſame, and is written after that model. And as Anacreon has admitted a Cretic, the Monoſtrophic has done the ſame: the verſes

Ὦ ᾰ̆Ανᾰ̆κρᾰ̆ῐ̆ων δῐ̆δᾰ̆σκᾰ̆,

and

Ὑψοῦ ᾰ̆σωμᾰ̆τῶν Ὄ μῐ̆ρᾰ̆,

correſpond with

Τᾱ̆ς δᾰ̆ φρᾰ̆ντῐ̆δᾱ̆ς μᾰ̆θῶμᾰ̆ν;

and the others are ſimilar to the Anacreontics.

With

With regard to the three laſt authorities, the critic ſays, " we ſuſpect the text to be corrupted." It may be aſked, why and wherefore ſuſpect this to be the caſe? Surely ſound criticiſm requires ſome reaſon to be given; for without ſome reaſon aſſigned, and ſome argument urged, a mere aſſertion or hint of ſuſpicion has no validity. Is it from the change of meaſure that this ſuſpicion ariſes? If the critic has nothing but bare opinion to ſupport this ſuſpicion, and if this ſuſpicion is in conſequence of the diverſified metre, then a contrary opinion may with equal right be maintained, and the critic muſt not think it a mark of diſreſpect to him, if the judgement of PAUW is put in competition with his ſuſpicion. " Atque hæc eſt metri et pedum in his Anacreonticis diverſitas; quæ omnis tamen tollitur, et nulla planè remanet, ſi tempora et temporum conſideres intervalla: ea enim æqualitatem inducunt exactam, et faciunt, ut quicquid in his diverſum ſit, ſive metrum, ſive pedes ſumas, ad hemijamborum accedat normam, neque vel longius vel brevius ſit, quàm verſus hemijambici eſſe ſolent et eſſe poſſunt. Quare in iſtâ pedum diverſitate nihil revera eſt, quod mihi diſpli-

ceat;

ceat ; nec propter eam ſolam ego certè mutabo quicquam, donec mihi probatum fuerit, veteres non modò pedes iſtos diverſos non miſcuiſſe, ſed etiam rei muſicæ indolem obſtare, quominus eos miſcere potuerint *." This editor of Anacreon indeed doubted the authenticity of the Odes which paſs in that poet's name ; but then his doubts aroſe not from any diverſity of metre uſed in the ſame Ode, but from a deficiency of IONICISM in them. " Suidas diſertè teſtatur, omnia, quæ Anacreon ſcripſerit, ſcripta eſſe Ιωνικως : Jam autem rogo peritos, quotquot ſunt, an in his Odariis reperiant, quæ idiotiſmum illum exprimant. Et hoc certè dicturus erit eorum nemo : vix enim dialectus † Ionicæ veſtigia, eaque obſcura, in illis extant. Neque flexiones, neque gloſſæ Ionicæ in illis ferè ſunt ullæ ; cùm tamen duo iſta, ut eruditiores ſciunt, requirantur, ut idiotiſmus conſtitui et aliquid Ιωνικως ſcriptum eſſe dici poſſit ‡." There is ſtill other ground for ſuſpecting the authenticity of theſe Odes. Anacreon is ſuppoſed to have lived in the time of Hipparchus. " Hip-

* See Preface to PAUW's Anacreon.
† It ſhould be *dialecti* certainly.
‡ PAUW's Preface to Anacreon.

parcho

parcho Athenienſi, tyranno, in deliciis, et a conſiliis erat *." It is moſt probable that Calliſtratus, the ever memorable writer of that ſpirited and noble ſcolion on the death of Hipparchus, lived either at the ſame time with Anacreon, or at leaſt very near to it: for his ſcolion is of ſuch antiquity, that it has been aſcribed to Alcæus, who however could not be the author of it, becauſe he flouriſhed eighty years before the tyrant's death †. Now, it generally happens that writers cotemporary, or nearly ſo, diſcover ſome ſimilarity of ſtyle and diction, at leaſt enough to ſhew that they are of the ſame period or age. But let any one of the very beſt Odes of Anacreon be compared with this ſcolion:

Εν μυρ]ϖ κλαδι το ξιφος φορησω,
Ὡσπερ Ἁρμοδιος κ', Αριϛογει]ων,
Ὁτε τον τυραννον κ]ανε]ην,
Ισονομους τ' Αθηνας εποιησα]ην.
Φιλ]αθ' Ἁρμοδι, ου]ι ϖϖ τεθνηκας.
Νησοις δ' εν Μακαρων σε φασιν ειναι,
Ἱνα ϖερ ϖοδωκης Αχιλευς,
Τυδειδην τε φασι Διομηδεα.

* See Excerpta quædam de vitâ Anacreontis.—— Trappe's edit.

† See note 2. p. 13. Lowth's Prælections.

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Εν μυρ]ϑ κλαδι το ξιφος φορησω,
Ὡσπερ Αρμοδιος κ', Αριϛογει]ων,
Ὁτ' Αθηναιης εν ϑυσιαις
Ανδρα τυραννον Ἱππαρχον εκαινε]ην.
Αει σφων κλεος εσσε]αι κατ' αιαν,
Φιλ]αθ' Ἁρμοδιε κ' Αριϛογει]ον.
Ὅτι τον τυραννον κ]ανε]ον,
Ισονομους τ' Αθηνας εποιησα]ον *.

When this compariſon has been made, it will appear that not a ſingle Anacreontic Ode has any thing like the ſeverity †, the firmneſs, the vigour, the high and generous ſpirit, which this ſcolion breathes: and yet conſidering the number of Odes, which are called Anacreon's, it is probable we ſhould have had at leaſt ſome

* See Brunck's Analecta, vol. I. p. 155.

† By *ſeverity* in this paſſage is meant that χαρακ]ηρ ἁρμονιας, of which Dionyſius Halicarnaſſeus treats in ſect 22. of his Book Περι Συνθεσεως Ονομα]ων. He makes a threefold diſtinction in the ſtyle of compoſitions. Theſe διαφορας he calls metaphorically, Την μεν ΑΥΣΤΗΡΑΝ, την δε ΓΛΑΦΥΡΑΝ η Ανθηραν, την δε τρι]ην ΚΟΙΝΗΝ. We may apply to this ſcolion of Calliſtratus, what he has ſaid of Pindar's dithyrambic: Ταυτ' εϛιν ισχυρα, και ϛιβαρα, και αξιωμα]ικα, και πολυ το Αυϛηρον εχει. Ουδε ϑεατρικον δη τι]ο και γλαφυρον επιδεικνυ]αι καλλος, αλλα το αρχαϊκον εκειν]ο, και το Αυϛηρον.

See alſo Demetrius Phalareus, Περι Ἑρμηνειας, c. 36.

few

few of a ſerious caſt and more elevated turn, ſome few of a ſtyle more animated and energetic, had Anacreon, who was nearly coeval with Calliſtratus, been the real author of the collection now handed to us as his. It is by making compariſons in this manner, that the æra of compoſitions may in a great meaſure be ſettled. 'Tis thus we can aſcertain that the writers, who are ſaid to have flouriſhed in the glorious age of Athens, really lived at that time: ſo again thoſe who wrote in the reign of Ptolemy, and in the age of Auguſtus, are known by their phraſeology, by their manner, by their train of thinking as well as of writing, to have been cotemporaries. It is by this method that the beſt and moſt judicious * writers in the ROWLEIAN controverſy have proved beyond a doubt, that the poems aſcribed to Rowley could not poſſibly have been the production of the century in which he is ſuppoſed to have written them. And by ſome ſimilar mode, it might be preſumptively, though not indeed abſolutely proved, that another work, which has lately excited the curioſity of the learned, is not of the antiquity to which it

* TYRWHITT, MALONE, and WARTON.

pre-

pretends, nor is it written by the author under whoſe name it paſſes. I mean the hymn Εις Δημητρα, which has been too haſtily adopted as a genuine production of the immortal writer of the Iliad and Odyſſey. In order to ſhew that this hymn was not written by that Homer at leaſt, by the Ὁ ποιητης, an inveſtigator of the ſubject might proceed in ſome manner like the following.

Few poets are more conſiſtent with themſelves than Homer is, in the quantity of their words, the ſignification of them, the application of epithets, and the manner of treating ſimilar ſubjects. His attention to quantity has been remarked by Dr. Clarke, who obſerves "Occurrit vox καλος in Iliade et Odyſſeâ, "amplius ducenties et ſeptuagies: et his om-"nibus in locis priorem *ſemper* producit*," which he rightly concludes could not have happened "caſu et fortuitò." With equal truth it might be ſaid of the word θεα, that it occurs more than a hundred times in its ſeveral caſes, and that the α is invariably long, except in θεαι followed by a word beginning

* See Clarke's note on Hom. Il. 2. v. 43.

with a vowel. Θεα and θεαων have the α perpetually long. Now can it be conceived, that after so uniform an usage of this word in this quantity, Homer should at length in one example deviate from his constant practice? yet in the very first verse of the hymn, contrary to all authority of Homer and of grammarians, we find θεαν with the last syllable short:

Δημητρ' ηϋκομον, σεμνην θεαν, αρχομ' αειδειν.

Hymn. Εις Δημ. v. 1.

This single instance of inconsistency is sufficient to create some suspicion that the hymn is not authentic *.

But now let the signification of words be considered.

1. The verb αινυμι or αινυμαι in the Iliad and Odyssey signifies "detraho, sumo, capio;" as

Ητοι ὁ μεν θωρηκα Αγαστροφι ιφθιμοιο
Αινυτ' απο στηθεσφι. Il. 11. 374.

"He was taking off the breast-plast.

* By the same argument, the Hymn Εις Γαιαν Μητερα Παντων may be proved spurious: for in v. 16. we find Θεα with the α short, contrary to Homer's constant practice.

Τευκρος δ' αλλον οϊξον εφ' Ἑκτορι χαλκοκορυστῃ
Αινυτο. Il. 15. 458.

"Teucer was taking out from his quiver."

—— Απο ϖασσάλε αινύτο τοξον.
Odyſſ. 21. 53.

" She took down the bow."

Ulyſſes ſays of himſelf, that he tied his companions, Συνδρεις αινυμενος, Od. 9. 429. " taking three together:" and the women in the palace of Ulyſſes, when they knew their maſter again, " kiſſed him, throwing their arms around his head and ſhoulders, χειρας τ' αινυμεναι, and catching hold of his hands." Odyſſ. 22. 500. But in the hymn we read,

Ανθεα τ' αινυμενην, ῥοδα, και κροκον, ηδ' ια καλα.
V. 6.

Where αινυμενην is uſed for " legentem or carpentem, gathering flowers;" a ſignification not warranted by Homer.

2. Αμαλδυνω in Homer's Iliad ſignifies to " demoliſh." Τειχος αμαλδυναι. Il. 12. 18.

Ὡς κεν τοι μεγα τειχος αμαλδυνηται Αχαιων.
Il. 7. 463.

In the hymn it is applied to Ceres, and signifies "deforming her beauty by vexation,"

Ειδος αμαλδυνουσα πολυν χρονον. V. 94.

3. Innumerable almoſt are the paſſages in which δωρον is to be found throughout the Iliad and Odyſſey: and in all theſe paſſages, the acceptation of it is in a favourable light "in bonam partem;" as,

Μη μοι δωρ' εραζα προφερε χρυσεης Αφροδιτης,
Ουτοι αποβλητ' εσι θεων ερικυδεα δωρα.
Il. 3. 64.

Where the epithets εραζα and ερικυδεα imply that the δωρα were beneficial and intended for good. In the hymn however it is uſed to ſignify "the ſorrows which are the diſpenſations of the gods."

Αλλα θεων μεν δωρα, και αχνυμενοι περ, αναγκη
Τελλαμεν ανθρωποι. V. 216.

4. The word κυνωπος in the Iliad and Odyſſey implies "impudent, audacious, iniquitous," and is applied to perſons: but in the hymn it is applied to the year, to ſignify the injury it brought on men in conſequence of the ſterility inflicted on the earth by Ceres:

Ανο-

Αινοπαπον δ' ενιαυπον επι χθονα πυλυβοτειραν
Ποιησ' ανθρωποις και κυνπαπον. V. 305.

in which paſſage the writer of this hymn had his eye evidently on theſe words of Homer,

Ὡς ϝκ αινοτερον και κυντερον αλλο γυναικος.

Odyſſ. 11. 426.

but no one can pretend to ſay, that κυνπαπον in the hymn is applied with the ſame propriety, or in the ſame ſenſe, as κυντερον in the Odyſſey.

A reader of Homer might moreover ſafely venture to affirm, that δεσποσεις in v. 365. "you ſhall be miſtreſs of," and δρησμοσυνην, v. 476. "the miniſtering of the ſacred rites," are not Homerical words. Δεσποζω no where occurs in Homer: and δρησοσυνη (for which this Pſeudo-Homer has written δρησμοσυνη) ſignifies either "officium ſervile," or "alacritas agendi." Odyſſ. 15. 320.

Δρησοσυνη ϝκ αν μοι εριστειεν βροτος αλλος.

Perhaps it may be urged in reply, that δρησμοσυνη is the word retained by PAUSANIAS in his quotation from a hymn to Ceres called Homer's.

Δειξεν Τριπτολεμῳ τε Διοκλει τε πωληξιππῳ
Ευμολπῳ τε βιῃ, Κελεῳ θ' ἡγητορι λαων,
Δρησμοσυνην ἱερων, και επεφραδεν οργια πασιν.

See Pauſanias. Κορινθ. p. 57. edit. Frankfort. But in anſwer to that it may be ſaid, that theſe verſes prove nothing more than that δρησμοσυνη is not a modern forgery; but it would not therefore follow, that it was Homer's word, eſpecially when there is every reaſon to believe that it is not his, becauſe he never uſes the word δραω in a religious ſenſe; ἱερευω and ερδω are his terms on ſacred occaſions. The original verb therefore being never ſo taken, it is not probable that the derivative ſhould be uſed in that acceptation, and therefore we may pronounce δρησμοσυνην ἱερων to be no Homerical phraſe.

And here it may be aſked, how it comes to paſs, that the words quoted by Pauſanias, and thoſe in this hymn, do not exactly agree, if yet this hymn is authentic? Pauſanias gives the paſſage as cited above: but in this hymn we read thus,

Ειπε, Τριπτολεμῳ τε, Διοκλεῖ τε πωληξιππῳ,
Ευμολπῳ τε βιῃ, Κελεῳ θ' ἡγητορι λαων,
Δρησμοσυνην θ' ἱερων, και επεφραδεν οργια καλα.

If the two paſſages be compared together, this hymn will be found to differ from Pauſanias by ſubſtituting ειπε for δειξεν, and καλα for πασιν, and by inſerting θ' after δρησμοσυνην.

Again, how does it happen that this paſſage in the hymn,

Ἡμεις μεν μαλα πασαι αν ἰμερ[ον λειμωνα
Λευκιππη, Φαινω τε, και Ηλεκ[ρη, και Ιανθη,
Και Μελι[η, Ιαχη τε, Ῥοεια τε, Καλλιροη τε,
Μηλοβο[η τε, Τυχη τε, και Ωκυροη καλυκωπις.

V. 417.

ſhould differ ſo materially from Pauſanias, as to have inſerted one whole line? for Pauſanias quotes thus,

Ἡμεις μεν μαλα πασαι αν ἰμερ[ον λειμωνα
Λευκιππη, Φαινω τε, και Ηλεκ[ρη, και Ιανθη,
Μηλοβοσις τε, Τυχη τε, και Ωκυροη καλυκωπις.

Pauſan. Μεσσην. p. 140. Frankf. edit.

If this paſſage from Pauſanias be compared with the four lines from the hymn, the third line in the hymn will be found to be an interpolation, and Μηλοβο[η for Μηλοβοσις a miſtake. All theſe are very ſuſpicious circumſtances.

There is in v. 175. of this hymn, an expreſſion which appears to be quite of modern date, Καλα ϖρωλιϛον οπωπην, "at firſt ſight." Can this be Homer's language? would he not have ſaid ὁταν ϖρωλιϛον ιδη? or ſome ſuch words. And how comes ϖρωλιϛον to be in the maſculine gender? The Attic writers indeed frequently join a maſculine adjective with a feminine ſubſtantive, but it is not Homer's uſual practice to do this, though we meet with ſome few examples of the kind: as in Πελυν εφ' υϝρην, Il. 10. 27. Θηλυϛ εερϭη, Odyſſ. 5. 467. Ἡδυϛ αϋτμη, Odyſſ. 12. 369. Would Homer have uſed ϖοιησα as it is uſed in v. 261. for "I would have made?" would he not have ſaid αν επoιησα, or αν ϖοιησα, or κεν επoιησα?

Let the application of epithets be next obſerved.

In v. 4. we read Δημητρος χρυσαορϭ. Now by this epithet muſt be meant either that Ceres carried "a golden ſickle" in her hand, or "a golden ſword." If the former, then χρυσαωρ has not that ſignification in Homer: if the latter, then the application is improper, becauſe it belongs not to Ceres, but to Apollo.

—— —— τϭ δ' εκραιαινεν εφετμαϛ
Φοιβϭ Απολλωνος χρυσαορϭ. Il. 5. 509.

In

In v. 9. and 17. Pluto is called Πολυδεκτης and Πολυδεγμων, neither of which epithets occur in Homer, who yet frequently ſpeaks of Αϊδης, Αδης, and Αιδωνευς, but without theſe epithets. There is ſome reaſon to ſuſpect that the Pſeudo-Homer miſtook Πολυδεκτης, king of SERIPHUS (mentioned in Pindar, Pyth. 12. 25.) for Pluto.

With regard to Homer's manner of treating ſimilar ſubjects, it is very different from that obſerved in this hymn. For inſtance: when a ſuperior god is to be introduced, ſome preparation is made, and ſome minute deſcription is given of that preparation, in order to excite the reader's attention, and dignify the perſon whom he is to expect. Thus in Il. 5. 720. we have an exact detail of Juno's chariot, and 735. a moſt noble and ſublime deſcription of Pallas arraying herſelf in the arms of Jupiter, previous to her deſcent for the aſſiſtance of Diomed. So again in Il. 13. 10. Neptune is firſt of all pointed out to us, as ſeated on a woody mountain in Samothrace, from whence he was looking with compaſſion on the vanquiſhed Greeks, before he begins his deſcent ſo magnificently and glorioufly deſcribed. In imitation of Ho-

mer, the author of the hymn ſhould have dwelt a ſhort time on a deſcription of Pluto being deſirous to ſeize Proſerpine, and watching an opportunity for effecting his purpoſe; inſtead of which, without any previous intimation of Pluto's love for Proſerpine, or any one cauſe aſſigned why he ſhould ſuddenly emerge from beneath the earth, or any one circumſtance which might give us reaſon to expect his appearance, the poet at once paſſes rapidly from deſcribing Proſerpine as ſhe was gathering the narciſſus, to

——— ——— χανε δε χθων ευρυαγυια
Νυσιον αμπεδιον, τη ορουσεν αναξ Πολυδεγμων.
V. 16.

This is much too abrupt for Homer's manner: it is his cuſtom to dwell longer on minute circumſtances. The ſudden opening of the earth would have been well conceived, if it had been ſaid before that Pluto had meditated the deſign he executed; but as it is now introduced, it is with too much rapidity, and reſembles not Homer, but Ovid:

Hanc videt, et viſam patruus velociter aufert,
Regnaque cœruleis in ſua portat equis.
Faſti, lib. IV. 445.

If

If it ſhould be ſaid, that the poet had intimated Pluto's coming in v. 2.

——— ——— ——— Ἦν Ἀιδωνευς

Ἡρπαξεν ——— ——— ———

I anſwer, that thoſe words are contained not in what might properly be called the poem, but the introduction or general argument to it: as the Μηνιν αειδε Θεα, &c. of Homer is not properly ſo much the beginning, as the introduction to the action of the poem, and "arma virumque cano" is the ſame in Virgil. Both Homer and Virgil are circumſtantial in relating the ſubſequent events, notwithſtanding any thing intimated in the introductory verſes.

Again: agreeably with the ſimplicity of the times in which he lived, it is Homer's practice to make any inferior meſſenger, whether human or divine, deliver his meſſage in the very ſame words, or at leaſt in words to the ſame effect, as thoſe in which the ſuperior perſon firſt commanded the meſſage to be given; nor is it cuſtomary for any thing more to be added by the meſſenger than what was delivered to him. Yet we find in the hymn, that Mercury exceeds his commiſſion by adding an account of

Ceres's anger, and the effects of it. The lines indeed are but few; yet are they quite correſpondent with Homer's manner?

A query too might be made, whether the two lines, which Metanira ſpeaks on diſcovering that her ſon was hidden in the fire, are ſo expreſſive of maternal anxiety and horrid ſurprize, as the occaſion required, and Homer would have conceived?

Τεκνον Δημοφοων, ξεινη σε πυρι ενι πολλω
Κρυπτει, εμοι δε γοον και κηδεα λυγρα τιθησιν.
V. 248.

This exclamation is much too tame: the poet, who ſo pathetically deſcribes the pangs of Hecuba on the appearance of Hector's danger, in Il. 22. would have made Metanira exclaim in terms equally ſhort indeed, but much more paſſionate and forcible.

If it be conſidered then that the hymn to Ceres is not written in conformity with Homer's practice, either with regard to quantity, or ſignification of words, or application of epithets, or manner of treating a ſubject, it may be concluded that it certainly was not written

by

by the firſt Homer, however we may be diſpoſed to grant it to have been the production of the ſecond Homer, who lived in the time of Ptolemy Philadelphus, and was one of the ſeven poets, "qui Pleiadis nomine ſignabantur *." Nor let it be deemed ſevere or unprecedented criticiſm to reject this hymn † on ſuch, perhaps ſlight ground, ſince CLARKE has condemned the hymn to Venus, which has alſo been falſely aſcribed to Homer, merely becauſe the firſt ſyllable of Καλος is made ſhort in that hymn, after being long in more than two hundred and ſeventy paſſages in the Iliad and Odyſſey. "Hinc mihi videor colligere, hymnum iſtum in Venerem, et epigrammata quædam, Homero vulgo aſcripta, non utique Homeri eſſe, ſed recentioris cujuſdam poetæ ‡."

* See Voſſius, lib. II. c. 12. ſ. 9. Inſtitut. Poet. and note on that paſſage.

† Whoever will compare this hymn with the deſcription given of the rape of Proſerpine, and the grief of Ceres, in Ovid's Faſti, b. 4. will at leaſt ſuſpect, though he will not boldly pronounce, the Ovidian verſes to be the original, and the Greek only an imitation. Indeed it ſmells ſtrongly of modernism:

Νεοϊευχες, ει γλυφανοιο πολοσδον.

Theocr. Idyl. 1. 28.

‡ See Clarke's note on Il. 2. v. 43.

Upon

Upon a ſimilar principle, DAMMIUS denies the authenticity of the hymn to Mercury: "In hymno quidem ſecundo in Mercurium, v. 164. αισυλα videntur dici "æqua:" ſed ex talibus probatur, hymnos illos non eſſe Homeri noſtri, quod et ex toto eorum contextu adhuc magis apparet *."

This digreſſion ſhall now be finiſhed, but without any apology, becauſe it is ſerving the cauſe of truth to endeavour, however ineffectually, to detect that, which is criminal in itſelf, and pernicious in its conſequences, impoſition, whether in letters or in actions.

Od. 11. v. 10. Perhaps it may be better to read this line,

Σοφοκλης· τριτος Συ δ' αλλος.

Od. 12. v. 8. This line is intended to be, and is a verſe correſponding exactly with the following:

Ἀκῶ δ' ἄχος ὥ μ' ἔχόλωσε.

Soph. Trach. 1053.

* *Dammii* Lexic. p. 1291.

Ἀμα-

Ἀμᾰχᾰνίᾰ σὺν ἄδελφᾰ.

Alcæi Scol. Chandler's Σαζομ. p. 105.

Ἀεἰρᾰτε τεκ⟨ὄνες ανδρες.

Saph. Scol. Σωζ. p. 106.

Ζύγον μέτᾰ χειρᾰ κρᾰτυσα.

Mesomedis Εις Νεμεσιν. Ὑμν. v. 13.

Μᾰλιᾰ δε καὶ συνοδίτης.
Ὀδοιπορίης τ' ἀτονησᾰς.
Φίλοι μετεπειτᾰ γυναικων.

Brunck's Analecta, vol. III. p. 316.

Πεπαρμενον ενθᾰ καὶ ενθᾰ.

Master's Ode, v. 32.

All which verses are to be referred to what Hephæstion has said in the chapter Περι του Αναπαιστικα Μετρα, p. 25. of *Pauw*'s edition; and in that Περι Ασυναρτητων, p. 49. where Hephæstion divides the words

Ἐρᾰσμονίδη Χᾰρίλᾰε

into an iambic, two anapæsts, and a long syllable; which passage the scholiast further illustrates, by instancing,

Ἐφη ποδᾰς ωκυς Ἀχιλλευς.

Now if

Ὑπερφᾰγη ᾰσπετος αἰδὼ

be

be compared with the above lines, it will be found exactly similar to them, containing an iambic, two anapæsts, and a long syllable. The critic says there is a false quantity in the line; I deny it absolutely; for the words are Homer's, taken from the beautiful picture drawn by that original painter, in a manner which CLAUDE himself could not exceed:

Ὡς δ' ὅτ' ἐν ὐρανῳ ἀςρα φαεινην ἀμφι Σεληνην
Φαινετ' ἀριπρεπεα, ὁτε τ' ἐπλε[ο νηνεμος αιθηρ,
Ἐκ τ' ἐφανον ϖασαι σκοπιαι, και ϖρωονες ἀκροι,
Και ναπαι· ὐρανοθεν δ' ἀρ' ὑπερρᾰγῆ ᾰσπετος αἰθηρ;
Παν[α δ' τ' ειδε[αι ἀςρα· γε[ηθε δε τε φρενα ϖοιμην*.

Il. 8. 551.

If then the supposed fault was in making the η short, here is Homer's authority for it: if in making the first syllable of a versus paræmiacus short, the authority of many writers has been adduced to justify it. Indeed common observation would have justified it otherwise; for what is a versus paræmiacus? Nothing more than some part of an hexameter verse; and the name "paræmiacus" or "proverbial" was given to

* "Elegantissima et planè mirifica descriptio. Discissis subter et dissectis undique nubibus, aperuit se in immensum æther." CLARKE.

it,

it, becauſe παροιμιαι, or proverbial expreſſions, uſed to be delivered in ſuch metrical forms. Whatever therefore may enter into the conſtruction of an hexameter, may be taken in the framing of a "verſus parœmiacus." I am aware that I am not talking now in the language of Hephæſtion; I purpoſely avoid obſcure and technical terms, and wiſh to ſimplify every ſcience as much as poſſible; I therefore conſider the verſes which Hephæſtion would call ἐφθημιμερῆ ἀναπαιϛικα, i. e. "anapæſtics of three feet and one long ſyllable," to be, as they really are, only parts of hexameters: and it will be perfectly indifferent, whether the firſt ſyllable be ſhort, as

Ἔρᾰσμῐ̆δῆ Χᾰ̆ρῐ̆λᾰ̆ε. Hephæſt. p. 27.

or long, as

Δῆμῆτρῐ̆ τε̆ χειρᾰ̆ς ᾰ̆νε̄ξων. Heph. 27.

and whether the firſt foot be an anapæſt, as

Ἔρε̆ω̄ πο̆̄λῠ̆ φῑλτᾰ̆θ' ἑταῖρε̄. Heph. 27.

or a ſpondee, as

Ἡ̄μῖν δ' Ἰθᾰ̆κῃ̄ πᾰ̆τρῐ̆ς ε̄ϛῑ. Heph. 25.

or an iambic, as

Πε̆πᾰρμε̆νο̆̄ν ε̄νθᾰ̆ καῖ ε̄νθᾰ̄. Maſters.

V. 15. The final ſyllable of Δημητρα is certainly long before the inceptive ς. I acknowledge my error, and correct the line thus,

Ξανθαις κομαισι ΔΗΩ
Καρπὸ σεφος φορησει.

ΔΗΩ is the Sophoclean name for Ceres;

Μεδεις δε παν-
κοινὸ Ελευσινιας
Δηὸς εν κολποις. Antig. 1131.

Od. 13. v. 12. If it were neceſſary that the final ſyllable of αλλα ſhould be ſhort before ζηλειν, the authorities cited from Anacreon and Homer, who both make a final vowel ſhort before an inceptive ζ, would juſtify αλλα. But it is not abſolutely required that the third place of an iambic dimeter catalectic ſhould be a ſhort foot. In the vindication of Ode 7th, v. 10. inſtances have been produced from Anacreon, which prove that a ſpondee is allowable as the third foot. Pauw has given eight examples of ſpondees being uſed in the firſt and third feet of dimeter iambics, ſelected from the Ode Εις τα εν Πυθιοις Θερμα, written by Paulus Silentiarius. Pauw's preface to Anacreon may be conſulted for them: but to them let four others be added in this place:

Ἱππο-

Ἱππόκρα]ης ἄψυχος. V. 34.
Πιξὶς δε τυτῦ, νησος. V. 36.
Με]αλλοχρυσῦν γαιάν. V. 44.
Ηρακλεων σ̄ηλῶν δε. V. 45.

Which examples will alſo defend γι in γινοσ]αι, v. 20. of this Ode. And, once for all, it may be obſerved, that in dimeter catalectic iambics, like the firſt Ode of Anacreon, the firſt and third feet may be either ſpondees or iambics. "De verſibus, quibus hæc Odaria conſcripta ſunt, nunc operæ pretium eſt, ut ordine paucis agamus. Inter illos, præcipuè ſunt Anacreontici catalectici: Qui cum ſint iambi dimidii, non eſt dubitandum, quin eâdem indole ſint, quâ iambi integri, et eoſdem proinde pedes eaſdemque ſyllabas recipere poſſint, quas vulgò recipiunt illi, quorum partem dimidiam conſtituunt *."

V. 12. Hoogeveen proves the Reviewer to be right in his objection to δ' εμοιγε, "ad ordinem quod attinet, ὁ δε eſt συνδεσμος ὑποδακτικος, ſequiturque in orationum membris primam vocem, nonnunquam ſecundam †." Correct thus,

* See *Pauw*'s Preface to Anacreon.
† Hoogeveen, Doctrin. Partic. Græc. p. 243.

Εξεσσεῖαι. Μονον μοι
Δος, &c. "give me only," &c.

If the abſence of δε to anſwer μεν ſhould be thought inelegant, let the following ſentence be read, Χρη δε και τυς συνδεσμυς μη μαλα ανῖαποδιδοσθαι ακριβως· οἱον τῳ MEN συνδεσμῳ, τον ΔΕ. μικροπρεπες γαρ ἡ ακριβεια*.

V. 24. Why is it more inelegant to ſay σμαινεων μελλιστσων, than to ſay, with Sophocles,

Κιον' ἐρκιυ ξεῖης? Aj. 108.
Κτυπυ κροῖηλων ἐρμαῖων. El. 716.

or with Meleager

Γλυκυ ναμα μελιστσων? Ep. 30. v. 1.

Od. 14. 3. It were to be wiſhed the critic had been ſo obliging as to have aſſigned his reaſons for ſuſpecting the Greek of this line. If Ειδος ſeems to be an improper word, it is juſtified by Sophocles;

Η σον το πλειον Ειδος Ηλεκῖρας τοδε.
El. 1183.
Λωβῆτον ειδος εν δικῃ πακῦμενον.
Trach. 1086.

* Dimetr. Phal. ſ. 53.

V. 4. The Reviewer's emendation would be readily adopted, did not φανης (not φανη) appear to be more Sophoclean.

Ευλαβε δε μη φανης κακος γελως.

Trach. 1145.

Ορα συ μη νυν μεν τις ευχερης παρης·
Ὁταν δε πλησθης της νοσου ξυνεσια,
Τοτ' εκειθ' ὡυλος τοις λογοις τοιοις φανης.

Phil. 1373.

Ξυν τ' εμοι περσας φανης. Phil. 526.

In all which paſſages φανης ſignifies "appeareas."

Od. 15. Does there not ariſe ſome harmony from variety of pauſes? Sophocles abounds with inſtances of a pauſe placed in the middle of an iambic: as in,

Αὐτη πολεις ολλυσιν, ἡδ' αναξαιρεις
Οικους τιθησιν. ἡδε συν μαχῃ δορος
Τροπας καταρρηγνυσι. Antig. 684.

Αλλ' ει δοκεῖ σοι, σειχε. Antig. 98.

Τοιονδ' εμον φρονημα. Antig. 213.

Σμικρῳ χαλινῳ δ' οιδα τους θυμουμενους
Ἱππους καταρρυθενταις. Antig. 483.

Τελος δ' εθηκε Ζευς Αγωνιος καλως
Ει δη καλως. Trach. 27.

Innumerable examples of the ſame kind might be added, if neceſſary, which ſhould obviate all objection to a ſimilar practice. Dimeter and trimeter iambics are ſubject to the ſame laws, and admit of the ſame modes in their compoſition.

V. 4. Τοις has been proved to be Sophoclean in the remarks on Od. 5. v. 9. Correct however τοις and read τοις δ'.

V. 12. Why is χρονοι uſed improperly? ſome reaſon ſhould have been given, and its impropriety ſhould have been pointed out. Till that is done, the authority of Sophocles will warrant the uſe of it:

Μακροι παλαιοι τ' αν μελῃθειεν χρονοι.

Soph. 569. Oed. Tyr.

Where the poet might as eaſily have ſaid

Μακρος παλαιος τ' αν μελῃθειη χρονος,

if χρονοι had been improper.

Επλησιαζον τῳδε τ' ανδρι τρεις ὁλους
Ἑξ προς εις αρκτουρον εμμηνους χρονους.

Oed. Tyr. 1157.

V. 16.

V. 16. Μεμψεως φιλεῦντες and φιλεῦσι τεχνων are uſed agreeably with the well-known rule of "Participia facta nomina genitivum aſciſcunt," which Dr. Grant illuſtrates by τοξων ευ ειδως, and διδασκομενος πολεμοιο. GRANT's Greek Gr. p. 153. In Sophocles we find,

Επεσχε χειρα ΜΑΙΜΩΣΑΝ ΦΟΝΟΥ.

Soph. Aj. 50.

'ΩΝ γ' αν ΕΞΕΙΔΩΣ κυρω. Trach. 403.

'ΙΕΜΕΝΟΙ ΛΕΧΕΩΝ. Trach. 523.

Od. 16. I muſt here diſavow having entertained the ſmalleſt wiſh or intention of concealing any one original paſſage to which the Monoſtrophics allude. It was merely out of reſpect to the reader, and as a compliment to his erudition and acquaintance with the beſt authors both ancient and modern, that I omitted references to the originals. However, I now feel myſelf called on to point out every paſſage that occurred to me in writing the Monoſtrophics, which I ſhall do without reſerve,

In Ode 3. v. 1. The "Plutus *" of ARISTOPHANES, and "Timon" of LUCIAN, in both which works the virtues arising from poverty are displayed, gave me the ideas expressed in the first and second line.

Od. 4. v. 3. alludes to that most elegant and pathetic pastoral poem, the Επιταφιος Αδωνιδος †, by BION.

——— Ὑπ' ὀφρυσι δ' ὀμματα ναρκεῖ
Και το ῥοδον φευγει τῶ χειλεος. V. 10.

Od. 5. v. 21.

"Sic tibi, cùm fluctus subter labêre Sicanos,
Doris amara suam non intermiscеat undam."

Virg. Ecl. 10. v. 4.

* ADDISON, speaking of the play alluded to, says, "This allegory instructed the Athenians in two points; first, as it vindicated the conduct of Providence in its ordinary distributions of wealth; and in the next place, as it shewed the great tendency of riches to corrupt the morals of those who possessed them." SPECT. No. 464.

† "In hoc idyllio omnes veneres, et gratias, quæ hujusmodi poema ornare possint, conjunctas licet admirari. Sensus venustissimi, affectus pathetici, et vehementes, elocutionis curiosa felicitas, et quicquid animum in poesi capit, lectorem simul feriunt: musicus verborum præcipuè delectus, delicata positio, numerosa et dulcis in verbis variatio, cum gratâ pausarum harmoniâ, auribus adblandiuntur." LONGOPETRÆUS.

Od. 6.

Od. 6. v. 2. Compare,

Ποθεινα δακρυα παρα φιλαισι
Παρθενοις λιπων' απειμι. Eur. Phœn. 1766.

V. 18. See, Ajax of Sophocles, 465.

Αυλος εσχε σεφανον ευκλειας μεγαν.

Od. 8, 5. Δεσμιον.

Spes etiam validâ ſolatur compede vinctum,
Crura ſonant ferro, ſed canit inter opus.
Tibull.

V. 10. Μηδερας, &c. The paſſage, which occurred to me in this place, is juſtly celebrated for being highly deſcriptive of the ſtillneſs of the night, and particularly for the break in the laſt line, in which Medea's agitation of mind between love for Jaſon and duty to her father is finely contraſted.

Νυξ μεν επειτ' επι γαιαν αγεν κνεφας· οἱ δ' ενι πονῳ
Ναυται εις Ἑλικην τε και αςερας Ωριωνος
Εδρακον εκ νηων· ὑπνοιο δε και τις ὀδιτης
Ηδη και πυλαωρος εειδεο· και Τινα παιδων
Μητερα τεθνεοτων αδινον περι κωμ' εκαλυπτεν.
Ουδε κυνων ὑλακη ετ' ανα πτολιν, ὐ θροος ην
Ηχηεις· σιγη δε μελαινομενην εχεν ορφνην.
Αλλα μαλ' ὐ Μηδειαν επι γλυκερος λαβεν ὑπνος.
Apoll. Rhod. 3. 743.

It

It is a wonder that Virgil in his imitation of this paſſage, Æn. 4. v. 522. ſhould omit the very circumſtance, which makes the contraſt moſt ſtrong and ſtriking, viz. the mother ſleeping though her children were dead. For if even the pangs of a mother bereft of her children could be lulled to reſt, but the perturbation of Medea could not be calmed, how great muſt that perturbation have been, which could ſo far exceed a mother's ſorrow, as to admit of no interval of repoſe!

Od. 12. 18.

Hinc lætas urbeis pueris florere videmus.

Lucr. 1. 256.

Od. 14. 11.

——— ——— Gemit ultima pulſu
Thraca pedum: circumque atræ formidinis oræ,
Iræque, inſidiæque, Dei comitatus, aguntur.

Virg. Æn. 12. 334.

a ſublime paſſage.

Od. 15. 9. See,

Αλλ' αγορηϑαι
Εσθλοι, τετληϑεσσιν εοικοϑες οἵτε καθ' ὕλην
Δενδρεῳ εφεζομενοι οπα λειριοεσσαν ἰεισι.

Il. 3. 150.

Od.

Od. 16. Homer's Iliad, B. 6. and 24. the Oedipus Tyrannus of Sophocles, and the Medea of Euripides, are here alluded to, as the Reviewer has rightly obſerved. Surely the alluſions were ſo obvious, that they could carry with them no mark of wiſhing to be concealed, or require any pains to be "traced" out, as it is termed.

Od. 18. 17. Τυραννοι.

His heart, from cruel ſport eſtranged, would bleed
To work the woe of any living thing,
By trap, or net, by arrow, or by ſling:
Theſe he deteſted, thoſe he ſcorn'd to wield:
He wiſh'd to be the guardian, not the king;
Tyrant far leſs, or traitor of the field.

Minſtrel, part 1ſt, ſt. 20.

Od. 19. 1. Δυσαρεσον τι εσιν ὁ Ανθρωπος κομιδῆ και φιλαιſιον, και δεινως δυσκολον, και ϗδεν των αυſϗ ασπαζεſαι, are the words of Maximus Tyrius. Λογ. Κεφ. δ.

Od. 20. The groundwork of this lyric is taken from Ælian's account of the Spartan matrons. See Ælian. Var. Hiſt. L. 12. c. 21.

It

It is ſomewhat ſingular, that Sparta never produced a ſingle orator or poet of any note, or one whoſe works are known to us. "Neque hoc magis miratus ſim, quàm neminem Argivum, Thebanum, Lacedæmonium oratorem aut dum vixit auctoritate, aut poſt mortem memoriâ dignum exiſtimatum: quæ urbes, et multæ aliæ, talium ſtudiorum fuere ſteriles, niſi Thebas unum os Pindari inluminaret. Nam Alcmana Lacones falsò ſibi vindicant." Vell. Pat. L. 1. c. 18.

Ælian, in a chapter which treats of the attention paid by the Spartans to gymnaſtic exerciſes only, confirms the aſſertion of Paterculus with regard to *Alcman*: he ſays, Μελεπεμψανλο γε μην Τερπανδρον, και Θαλητα, και Τυρταιον, και τον Κυδωνιατην Νυμφαιον, και Αλκμανα. αυλωδης γαρ ην. "They ſent for", &c. Æl. L. 12. c. 50.

Query: Conſidering the laborious diſcipline of the Spartans, might not the vigour of their bodies be too much exhauſted, and their animal ſpirits too much depreſſed, to give their minds that degree of activity which it requires, in order to exerciſe the powers of imagination? In northern regions, where a rigidity of nerves

is

is occaſioned by intenſe cold and much exercise, the bodily powers are generally more remarkable than the mental: but in warmer climates, where the nervous ſyſtem is not too much relaxed, we find luxuriant fancy and refined taſte. Fond as they were of Homer *, the Spartans, ſituated in the mild and happy temperature of the Grecian climate, would probably have diſcovered more marks of genius, but for their exceſſive attention to the gymnaſia, and immoderate ſeverity in military diſcipline.

Od. 21. v. 8. Αρ]εμις.

Οἵη δ' Αρ]εμις ειστ κατ' ὄρεος ιοχεαιρα,
Ἠ κα]α Τηϋ]ετον ϖεριμηκε]ον, η Ερυμανθον,
Τερπομενη καπροισι και ωκειης ελαφοισι·
Τῃ δε θ' ἁμα Νυμφαι, κυραι Διος Αιγιοχοιο
Αγρονομοι ϖαιζουσι †· χε]ηθε δε τε φρενα Λη]ω.

Odyſſ. 6. 102.

* Οψε δε ΛΥΚΟΥΡΓΟΣ ὁ Λακεδαιμονιος αθροαν ϖρωτος εις την Ἑλλαδα εκομισε την Ὁμηρε ϖοιησιν. Το δε αἰωλιμον τυ]ο εξ Ιωνιας, ἡνικα απεδημησεν, ἠ]αεν.—Ὑ]ερον δε ΠΕΙΣΙΣΤΡΑΤΟΣ συνα]αγων απεφηνε την Ιλιαδα και Οδυσσειαν. Æl. Hiſt. 13. 14.

† Diana venatrix was not repreſented either by Virgil, or Apelles, or Homer, as hunting with her nymphs; but as employed with them in that ſort of

Od. 22. 4. Ολυμπιοις.

Ενιςαῖαι ϑν Ολυμπία τα μεγαλα· και ὁ Ἡροδοτος, τϑτ' εκεινο ἡκειν οἱ νομισας τον καιρον, οὐ μαλις' ἐλλιχεῖο, ϖληθϑσαν τηρησας την Πανηγυριν, ἀπανῖαχοθεν ηδη των αριςων σϑνειλεγμενων, ϖαρελθων εις τον οπισθοδομον, ου θεαῖην αλλ' αγωνιςην Ολυμπιων ϖαρειχεν ἑαυτον, ᾠδων τας Ἰσοριας, και κηλων τϑς ϖαρονῖας, αχρι τϑ και Μϑσας κληθηναι τας βιβλϑς αὐτϑ, ἐννεα και τας ϑσας. Lucian. Herodot.

V. 8. See Herodotus, Book 6. c. 117.

V. 24. Αναθρωσκεις.

Εν ταυῖῃσι τῃσι ϖροσοδοισι της μαχης λεγεῖαι Βασιλεα θηευμενον, τρις αναδραμειν εκ τϑ θρονϑ, δεισανῖα ϖερι τῃ ςραλιῃ. Herod. B. 7. 212.

V. 28. Ολλυνῖων, &c.

Ενθαδ' ἀμ' οιμωγη τε και ευχωλη ϖελεν ἀνδρων,
Ολλυνῖων τε, και ολλυμενων· ῥεε δ' αιματι γαια.
Hom. Il. 4. 450.

V. 37. Σκαφος.

Cùm ſolutum pontem hybernis tempeſtatibus (Xerxes) offendiſſet, piſcatoriâ ſcaphâ trepidus trajecit.
Juſtin. L. 2. c. 17.

dances, which of old were regarded as very ſolemn acts of devotion." "The expreſſion of παιζειν, uſed by Homer on this occaſion, is ſcarce proper for hunting." See Spence's Polymet. p. 102.

V. 45.

V. 45. Ατελευτητω.

——— ——— Σεο δ' οσεα πυσει αρυρα
Κειμενα εν Τροιη, ατελευτητω επι εργω.
Hom. Il. 4. 175.

Od. 23. v. 19. See,

Τρεις δ' αρ αμαλλοδετηρες εφεσαν· αυταρ οπισθε
Παιδες δραγμευοντες, εν αγκαλιδεσσι φερουτες
Ασπερχες παρεχον. Il. 18. 554.

V. 35. Σπαραξεν.

See the Bacchæ of Euripides, particularly that moſt affecting paſſage in which Pentheus is deſcribed ſtroking the cheek of his mother Agave, and exclaiming,

——— Εγω τοι, Μητερ, ειμι παις σεθεν
Πενθευς. Bacch. 1118.

Ode 24. 6.

Albion, exult! thy ſons a voice divine have heard,
The man of Thebes hath in thy vales appear'd!
Dr. Warton's Ode to Weſt.

Od. 25. 7. Ανθεσι.

From Helicon's harmonious ſprings
A thouſand rills their mazy progreſs take:
Their laughing flowers, that round them blow,
Drink life and fragrance as they flow.

See Progreſs of Poetry, by *Gray*; an Ode this, moſt highly poetical, and truly Pindaric. It were to be wiſhed that Mr. Gray himſelf had ſelected ſome few paſſages of Pindar, by which he might have convinced every reader, how cloſely and happily he has followed Pindar's manner of connecting the ſimile and ſubject together. He might have cited the following inſtances.

Ῥοιαὶ δ' ἀλλοτ' ἀλλαὶ
Εὐθυμιᾶν τε μέλα καὶ
Πονίων, ες ἀνδρας ἐβαν. Olymp. 2. 62.

For various flows the tide of life,
Obnoxious ſtill to fortune's veering gale;
Now rough with anguiſh, care, and ſtrife,
O'erwhelming waves the ſhatter'd bark aſſail:
Now glide ſerene and ſmooth the limpid ſtreams,
And on the ſurface play Apollo's golden beams.

Weſt.

The ſubject is the viciſſitude of human affairs, which brings one while joy, and at another time ſorrow to mankind. The ſimile is the tide of the ſea now flowing, and then again ebbing. The ſtream in which human affairs are carried on is as the ſtream of the ocean: its changes are as ſudden and as much diverſified with

with happineſs or miſery, as the ſea is altered by flux and reflux, by calm or ſtorm. In Gray's Ode, the ſubject is poetry: its gradual progreſs is to be marked out, from its earlieſt and loweſt ſtate, to its utmoſt improvement and moſt elevated degree of perfection. The ſimile is a ſtream of water; as the ſtream in its firſt riſe deſcends in gentle rills, ſo poetry in its origin advances but ſlowly in rude and light compoſitions. The ſtream being now further removed from the ſource, is wider, deeper, and more majeſtic: ſo poetry, as it advances further from its original barbarity and inelegancy, at length aſpires to the ſublime in the epic and tragic ſtyle. As the ſtream, now ſwollen into an immenſe river, bears down every thing which oppoſes it; ſo poetry, when come to its higheſt perfection, has a force which cannot be reſiſted, it ſeizes on the heart, commands the paſſions,

Irritat, mulcet, falſis terroribus implet.

In this manner, than which nothing can be conceived more poetical, the ſubject and ſimile are connected, are carried on together, and illuſtrate each other.

But the concluſion of this ſimile ſhould be particularly obſerved, as it is drawn by the hand of a maſter, and finiſhed in a high ſtyle. And applicable to this alſo, is the remark which Addiſon has judiciouſly made on the ſimiles of Milton. "When Milton alludes either to things or perſons, he never quits his ſimile till it riſes to ſome very great idea, which is often foreign to the occaſion that gave birth it. Thoſe who are acquainted with Homer's and Virgil's way of writing, cannot but be pleaſed with this kind of ſtructure in Milton's ſimilitudes. I am the more particular on ths head, becauſe ignorant readers, who have formed their taſte upon the quaint ſimiles and little turns of wit, which are ſo much in vogue among modern poets, cannot reliſh theſe beauties, which are of a much higher nature, and are therefore apt to cenſure Milton's compariſons, in which they do not ſee any ſurpriſing points of likeneſs." Spect. 303.

Having pointed out what is meant by carrying on the ſubject and ſimile, I ſhall now only produce more inſtances from Pindar, leaving the reader to examine the fitneſs of the ſeveral parts to each other.

—— Εγω νεκταρ χυτον
Μοισᾶν δοσιν, αθλοφοροις
Ανδρᾶσιν πεμπων, γλυκυν καρ-
πον φρενος γ', ἱλασκομαι
Ὀλυμπια Πυθοῖ τε νικῶν-
τεσσιν. Olymp. 7. 12.

Thus on the valiant, on the ſwift, and ſtrong,
Caſtalia's genuine nectar I beſtow;
And, pouring forth the Muſe-deſcended ſong,
Bid to their praiſes the rich numbers flow.

The poet's ſong is the ſubject, the flowing nectar is the ſimile.

—— Αἱ γε μεν ανδρων
Πολλ' ανω, ταὶ δ' αυ κατω
Ψευδη μελαμωνια τεμνοι-
σαι, κυλινδοντ' ελπιδες.

Olymp. 12. 6.

From the idea of Ναες mentioned in v. 5. and the uncertain courſe in which they are carried as fortune directs, the poet falls into this fine compariſon between ſailing ſhips and human hopes:

Toſs'd by the uncertain gale
On the ſeas of error fail
Human hopes; now mounting high
On the ſwelling ſurge of joy;

Now with unexpected woe
Sinking to the depths below.

West.

——— Πολλαι μοι ὑπ' αἰκω-
νος ωκεαι βελη
Ενδον ενι φαρετρας
Φωνᾶντα συνετοισι· ες
Δε το παν, ἑρμηνεων
Χατιζει. Olymp. 2. 229.

These shafts are his songs. Φωνᾶντα is applied figuratively to the shafts, but properly to the songs. Ερμηνεων χατιζει implies the ignorance of the vulgar, who know not what is meant by the rattling of shafts, i. e. by the digressions, transitions, allusions, and moral sentences of the Pindaric song.

If these instances from Pindar will tend in the least degree to illustrate and defend our chief lyric poet, the reader will need no apology from an enthusiast to Gray, for this digression.

Od. 26. 12. Νεφος.

Αμα δε νεφος εἰπετο πεζων.

Il. 4. 274.

V. 24.

V. 24. Φερε μυρσινην.

See the Scholion of Callistratus.

V. 28. Μιλτιαδην. 31. Αριστειδης. Θεμιστοκλης.

See Herodotus, L. 6. 110. and L. 8.

V. 45. Νησυς.

Τυς δε, εν Νησοις, ἂς περιῤῥειν τον αερα, πορος τῃ ηπειρῳ υσας. Plato, p. 295. Foster's edit.

——— ——— Ενθα μακαρων
Νασον Ωκεανιδες
Αυραι περιπνευσιν· αν-
θεμα δε χρυσε φλεγει,
Τα μεν χερσοθεν, απ' α-
γλαων δενδρεων,
Υδωρ δ' αλλα φερβει·
Ὁρμοισι των χερας ανα-
πλεκονται και στεφανοις.

Pind. Olymp. 2. 208.

Where fragrant breezes, vernal airs,
Sweet children of the main,
Purge the bleſt * iſland from corroding cares,
And fan the boſom of each verdant plain:

Whoſe

* The tranſlator does not quite expreſs the poet's meaning in the "Bleſt Iſland." Νασον Μακαρων is the "Iſland of the Bleſt," i. e. of thoſe virtuous men, whoſe ſouls having been thrice purified after death, do then inhabit the Fortunate Iſlands. There has

Whoſe fertile ſoil immortal fruitage bears;
Trees, from whoſe flaming branches flow
Array'd in golden bloom refulgent beams;
And flowers of golden hue, that blow
On the freſh borders of their parent ſtreams.
Theſe by the bleſt in ſolemn triumph worn,
Their unpolluted hands and cluſt'ring locks adorn.

Weſt.

been much conjecture about the ſituation of theſe Fortunate Iſlands; but a paſſage from Diodorus Siculus ſeems to mark out their ſite beyond a doubt. That hiſtorian is ſpeaking of a nation, which inhabited the coaſt of the Sinus Arabicus. Having mentioned the richneſs of their furniture, he adds, Τας δε οροφας και θυρας χρυσαις φιαλαις λιθοκολλητοις και ωυκναις διειληφοτες, απασαν την των οικιων καλα μερος οικοδομιαν ωεποιηνται θαυμασην ταις ωολυτελειαις, τα μεν γαρ εξ αργυρε και χρυσε, τα δε εξ ελεφαντος και των διαπρεπεσατων λιθων, ετι δε των αλλων, των τιμιωτατων ωαρ' ανθρωποις, κατεσκευακασιν. Αλλα γαρ ουτοι μεν εκ ωολλων χρονων την ευδαιμονιαν ασαλευτον εσχον.—Η δε καλα τοτε θαλατα λευκη φαινεται την χροαν.—Νησοι δ' ΕΥΔΑΙΜΟΝΕΣ ωλησιον υπαρχουσιν, εχουσαι ωολεις αξιολογους, εν αις; τα βοσκηματα ωαντα λευκην εχει την χροαν. Diod. Sic. Lib. 3. 47.——Should it be aſked, how the Greeks became acquainted with any place ſituated near the Sinus Arabicus, the anſwer is, by means of the Ægyptians, who themſelves heard ſtrange relations from the Phœnician merchants, with whom they principally traded. It is well known that the Phœnicians were acquainted with the Sinus Arabicus; for in conſequence of an order from Nechos, king of Ægypt, the Phœnicians ſailed down the Sinus Arabicus, and having coaſted it quite round Africa, returned in the third

year

V. 49. Θαλατ]α.

Ταχα δη ακεσσι βοων]ων των ς̣ραι̣ω]ων, Θαλατ]α, Θαλατ]α, και̣ πα̣ρεγγυων]ων. Xen. Ανα̣β. L. 4.

V. 53. Δακρυα ζηλε.

Ουτος (i. e. Thucydides) ηκεσεν ει̣ παις τυγ-χανων Ηροδο]ε, επι της Ολυμπιας τας ι̣ςοριας αυ]ε διερχομενε, ας συνεγραψα]ο, και̣ κινηθεις υ̣πο τινος ενθεσιασμε, πληρης δακρυων εγενε]ο, και̣ ο Ηροδο]ος καλανοησας την αυ]ε φυσιν, προς τον πα]ερα Θεκυδιδε Ολορον εφη, μακαριζω σε της ευ]εκνιας, Ολορε. Ο γαρ σος υ̣ος ορ]ωσαν (vehementèr incitatam) εχει̣ την ψυχην προς τα μαθημα]α. Suidas.

V. 60. Παιδας, &c.

See Thucydides, Book 2d.

year by the Columnæ Herculeæ into the Mediterranean, and ſo to Ægypt. See Herodot. L. 4. 42. The Phœnicians then gave wonderful accounts to the Ægyptians; and the Ægyptians magnified theſe ſtories in recounting them to the Greeks. 'Tis thus we may account for thoſe ſplendid deſcriptions of the Happy Region mentioned in Plato. Every object is gold, or precious ſtone. No Arabian fiction ever conceived a more rich ſcenery. Plato is is ſaid to have converſed much with the Ægyptians, and moſt probably derived his marvellous ſtories from them.

V. 63. Πυρφορος.

——— ——— Εν δ' ὁ πυρφορος θεος
Σκηψας ελαυνει, λοιμος εχθιστος, πολιν.

Oed. Tyr. 27.

V. 64. Ζωα.

Alexandro Magno Rege inflammato cupidine animalium naturas noſcendi, delegatâque hâc commentatione Ariſtoteli, ſummo in omni doctrinâ viro, aliquot millia hominum in totius Aſiæ Græciæque tractu parere juſſa, omnium quos venatus, aucupia, piſcatuſque alebant: quibuſque vivaria, armenta, alvearia, piſcinæ, aviaria in curâ erant; ne quid uſquam gentium ignoraretur ab eo; quos percontando, quinquaginta fermè volumina illa præclare de animalibus condidit.

Plin. Nat. Hiſt. L. 8. c. 16.

As thus He ſpake, each bird and beaſt behold
Approaching two and two; theſe cow'ring low
With blandiſhment, each bird ſtoop'd on his wing.
I nam'd them as they paſs'd, and underſtood
Their nature. Par. L. B. 8. v. 349.

V. 69. 74. 77. 83. See in Æſchylus, Ἑπτα επι Θηβαις; in Sophocles, Oedip. Coloneus, the Oreſtes of Euripides, and Philippics of Demoſthenes.

Od.

Od. 27. 17. Το Κρειτ]ον.

Οὑτως αρα τιμη ἡ διαρκης, ἡ ωερι. Το Κρειτ]ον, εκθεοῖ τον τοπον. Æl. Var. Hiſt. L. 3. c. 1.

HUTCHINSON remarks on the word Κρεισσων, "Præter vulgarem ſignificationem, DEUM etiam notat, aut rem, in quâ ineſt vis major aliqua." Xen. Cyr. L. 8. p. 646. 4to edit.

Od. 29. Αηδων.

Ενθα λι]ειαι μινυρε]αι
Θαμιζουσα μαλις' αηδων
Χλωραις ὑπο βησσαις.

Soph. Oed. Col. 703.

The "ſweet bird, moſt muſical, moſt melancholy," ſeems not to have been a greater favourite with Milton than with Sophocles; for we find it mentioned not only in the paſſage juſt quoted, but in others alſo:

Αλλ' ου μεν δη λη]ω θρηνῶν
Στυ]ερων τε γοων, ες' αν
Λευσσω ωαμφεγ]εις αιρων
Ριπ'ας, λευσσω δε τοδ' ἡμαρ, μη
Ου τεκνολε]ειρ' ὡς τις Αηδων
Επι κωκυ]ῳ τωνδε ωαλρωων
Προ θυρων ηχω ωασι ωροφωνεῖν.

Electr. 103.

Αλλ'

Αλλ' εμε γ' αἰ ϛονοεσσ' αραρε φρενας
Ἀ Ιτυν, αιεν Ιτυν γ' ολοφυρεϛαι
Ορνις αλυζομενη, Διος αγγελος. El. 147.

Which paſſage the Scholiaſt illuſtrates by citing from Homer,

Ὡς δ' οϛε Πανδαρεω κυρη, χλωρηϊς Αηδων,
Καλον αειδηϛιν, εαρος νεον ἱϛαμενοιο,
Δενδρεων εν ωεϛαλοιϛι καθεζομενη ωυκινοιϛιν,
Ἡτε θαμα τραπωϛα χεει ωολυηχεα φωνην
Παιδ' ολοφυρομενη Ιτυλον φιλον.

Hom. Odyſſ. 19. 518.

The words are ſpoken by Penelope. The ſimile is beautiful, and applicable to her ſituation. The commentators on Virgil have omitted to obſerve, that the famous paſſage "Qualis populeâ," &c. is obviouſly borrowed from Homer.

——— ——— Πυκνοπτεροι
* Δ' εισω κατ' αυλον ευϛομεσ' Αηδονες.

Oed. Col. 17.

* Burgess, in his Obſervations on the Oedipus Tyrannus, has pointed out this among many other inſtances of δε beginning a verſe. See his note on v. 30. of Oed. Tyran. in which the haſty aſſertion of Bentley and Valkenar is entirely refuted by examples adduced to prove the contrary.

Μαΐηρ, νιν ὅταν νοσθῦσα
Φρενομορως ακυση,
Αιλινον, Αιλινον
Ουδ' οικρας γοον
Ορνιθος Αηδυς
Ἥσει δυσμορος. Soph. Aj. 630.

Αγχυ δ' αρα κ' ου μακραν
Εκλαιον, οξυφωνος ὡς Αηδων.
Trach. 980.

Προδοΐος δε μονα σαλευει
Ηλεκΐρα, τον αει ϖαΐρος
Δειλαια ϛεναχυσ', ὁπως
Ἅ ϖανοδυρΐος Αηδων.
Elect. 1080.

V. 4. Ανηρειψανΐο.

Αὐΐαι σοι ϛομαΐεσσιν ανηρειψανΐο μελισσαι.
Epigr. Αδηλ. in Menandrum.

V. 25. Δακρυσεν τε γελῶν.

Δακρυοεν γελασασα. Il. 6. v. 484.

Thus have I produced the ſeveral originals to which the Monoſtrophics refer. And however numerous they may appear to be, yet let them not be deemed inſtances of plagiariſm; for

for though the materials may have been furniſhed by others, yet the contexture of the work, and colouring of the pictures, will give every author a right to call his compoſitions fairly and truly his own. In keeping my eye ever fixed on the beſt maſters, I have only followed the example of the moſt capital writers both ancient and modern. Who would cenſure THOMSON for ſo often borrowing from the Georgics of Virgil! or who is diſpleaſed with PHILIPS in his CYDER, and DYER in his FLEECE, becauſe they conſtantly imitate one the ſecond, and the other the third Georgic! It is no diſparagement to the merit of POPE's Eſſay on Criticiſm, to ſay that it owes much to BOILEAU and to HORACE. MILTON acknowledged to DRYDEN, that SPENSER was his original, and no reader can be ignorant how much alſo he was indebted to VIRGIL and HOMER. SPENSER more than once inſinuates (ſays DRYDEN) that the ſoul of CHAUCER was tranſfuſed into his body. The Odes of HORACE * are thought to abound with paſſages, which

* "Numberleſs are the paſſages in Horace, which he has ſkilfully adopted and interwoven from the Greek writers, with whom he was minutely and intimately

which are either allusions to Greek originals, imitations, or translations of them. VIRGIL copies after THEOCRITUS in his Eclogues; after HESIOD and ARATUS in the matter, and after LUCRETIUS in the style of his Georgics. The Iliad and Odyssey furnished the argument and most striking passages of the Æneid, that work so beautiful in its parts, but so imperfect considered as ONE WHOLE. MACROBIUS goes further: he says, "Adeo autem Virgilio Homeri dulcis imitatio est, ut et in versibus vitia, quæ a nonnullis imperitè reprehenduntur, imitatus sit; eos dico quos Græci vocant ἀκεφαλους, λαζαρους, ὑπερκαταληκτικους (i. e. qui carent initio; in medio versu syllabas breves pro longas habent; syllabâ abundant unâ.) quos hic quoque, Homericum stylum approbans, non refugit *." There is but little of invention in his Æneid (says SPENCE), much, less I believe, than is generally imagined †. Yet notwithstanding all that Virgil or the other writers mentioned

mately acquainted; perhaps more so than any Roman poet, having studied at Athens longer than any of them." Essay on the Genius and Writ. of Pope, vol. II. p. 349. 1st edit.

* Macrobius, Lib. V. c. 14.

† Polymetis, Dialogue the Third.

may

may have borrowed, and by a new arrangement and diſpoſition made their own, they are not to be called plagiariſts, for " Il fut toujours permis de s' aider de l' eſprit des auteurs, pourvû qu' on ne le faſſe point en plagiare. Ce qui conſtitue le plagiare, c' eſt de donner l' ouvrage d' autrui comme ſon propre ouvrage: c' eſt de donner, comme etans de nous, de vers entiers, que nous n' avons en aucune peine ny aucune merite a tranſplanter d' un poeme etranger dans le nôtre." Reflex. Crit. ſur la Poeſie, &c. p. 2. ſ. 8.

I now return to conſider the objections, which are made to the remainder of the Monoſtrophics.

Ode 16. v. 37. The Reviewer wiſhes to know the meaſure of this line. By which I preſume he inſinuates that there is ſome fault in it. But certainly there can be no ſuch fault, at leaſt in point of quantity, for, excepting one ſyllable, the words are the words of Sophocles;

Ιω μοι μοι δυςηνος. Soph. El. 77.

that exclamation of Electra, unſeen by Oreſtes, which coming ſo unexpectedly has a fine effect!

V. 6. As δεχομαι and λαμβανω are nearly, if not altogether, of the ſame import, it may be preſumed that if the former may be uſed as in the Monoſtrophics, the latter may be uſed alſo. We meet then with δεχομαι in this acceptation in theſe following inſtances:

Ουδεν εν ανθρωποισι μενει χρημ' εμπεδον αιει.
Ἐν δε το καλλιϛον Χιος εειπεν ανηρ,
" Οἰη ϖερ φυλλων γενεη, τοιηδε και ανδρων."
Παυροι μιν θνηϖων ΟΥΑΣΙ ΔΕΞΑΜΕΝΟΙ
Στερνοις εϝκαϝεθενϝο. Simonidis Epig. 104. 4.

But to come nearer to the point. In the Ajax of Sophocles, Tecmeſſa earneſtly intreats Ajax not to commit any deſperate action, in conſequence of which ſhe muſt become a ſlave and be reproached as ſuch by his enemies, who would be her inſolent maſters. She ſays with importunity,

Μη μ' αξιωσης ΒΑΞΙΝ αλϝεινην ΛΑΒΕΙΝ
Των σων ὑπ' εχθρων. Aj. 494.

Now though βαξιν καλην λαβονϝε in Elect. 1012. and φερονϝι βαξιν in Oed. Tyr. 527. ſignify " having gotten a report or name," as in the epiſtle to the Hebrews, " Theſe all having

obtained

obtained a good report;" yet in the paſſage cited from the Ajax it means to "HEAR a ſad report or ſpeech addreſſed to her;" for what Tecmeſſa here calls βαξιν αλγεινην, ſhe terms ωικρον ωροσφθεγμα, ſix lines below: now as ωροσφθεγμα muſt imply hearing what is ſpoken to her, βαξιν λαβειν will imply the ſame; and thus λαβειν is proved to ſignify "to hear." From analogy we might alſo conclude that ωσιν ληψομαι may be ſafely uſed, for Sophocles has

Οιμαι γαρ κδ' αν ομμασιν μονην θεαν
Αλλου λαβουσα ωλην εμε, τληναι ταδε.

Phil. 548.

as ομμασιν θεαν λαβουσα ſignifies to "ſee a ſight," ſo ωσιν ληψομαι may be applied to ſignify hearing.

Od. 17. v. 15. Though the inſtances of a vowel being ſhort before Σκαμανδρε and Σκιη, mentioned in remarks on Ode 10. v. 12. might defend the laſt ſyllable of ωοδεσσι, yet I will not avail myſelf of thoſe authorities, but go another way to work. The doctrine laid down by Terentianus Maurus and Dawes reſpecting final vowels and inceptive ſigmas, was allowed to be right. Yet now it muſt be added that it

is

is right with ſome *limitation* and *exception*: "Quotieſcunque ultima, quæ brevis ſit, vocabuli præcedentis, partem *ejuſdem* cum ST, SP, SC, &c. *pedis* conſtituat, toties eam eſſe *longam*; niſi in ſcriptis comicis, iiſque quæ ſermoni propiora ſunt, in quibus talia ſeveriora negligi poſſint: Extra vero etiam comædias ſermoneſque, ultimam vocabuli, *ſi in integro pede deſinat*, etiam ſi ſenſum non claudat, *brevem* licere adhiberi." Dawes edit. Alt. p. 347.

The meaning and rectitude of which remark will be illuſtrated in the following moſt elegant epigram:

Πεμπω σοι, Ῥοδοκλεια, τοδΕ ϛεφος, ανθεϲι καλοις
Αυλος εν ἡμελεραις ϖληξαμενος ϖαλαμαις.
Εϛι κρινον, ῥοδεη τε καλυξ, νολερη τ' ανεμωνη,
Και ναρκισσος ὑγρος, και κυαναυλες ιον.
Ταυλα ΔΕ ϛεψαμενη, ληξον μελαλαυχος εϐϐα,
Ανθεῖς και ληλεις και συ, και Ὁ ϛεφανος.

Rufini Epigr. 15.

in which Epigram, δε before ϛεφος, and Ὁ before ϛεφανος, are long, becauſe connected with them in ſcanning; and δε before ϛεψαμενη is ſhort, becauſe it ends a complete foot. Now, what is allowable before a ϛ, which is the

moſt inflexible of conjoined conſonants, may be much more allowable before σκ, which has more pliancy in its ſound: but a vowel which ends a foot may be ſhort before ς; it may therefore be ſo with greater ſafety, before σκ. Ποδεσσι in its ultimâ is thus circumſtanced, and therefore needs no alteration. Nevertheleſs, if a correction will be preferable, the paſſage may be read thus,

Αλλεʃαι τἔρεινα ϖορʃις;

for I ſtill maintain that the firſt foot may be a trochee. See Od. 11. v. 7—15.

V. 16. Βαθυσχοινῳ is ſo deſcriptive of the very place, which occurred when this line was written, that it cannot be given up eaſily. It may be juſtified on two grounds. If the υ is to be taken for long, then the authority of Anacreon may be alledged, to prove that a Pes Bacchius may ſometimes be uſed, as,

Ἔπειδῆ βροʃος εʃεχθην. An. Od. 24. 1.

or even an Ionicus a majore, as in

Παῖξω̄, γἔλἄσω, χορευσω. Od. 34. 8.

in both which lines the ſecond ſyllable (for that is the point in diſpute) is undoubtedly long.

On

On the other hand, if the υ is to be made ſhort, then it may urge in its defence what Dr. Clarke has remarked on the word πολυςάφυλον θ' Ἱ̆ς-ιαιᾶν, Il. 2. 537. where the I in Ἱςιαιᾶν is made ſhort, before a ς.

" Nihil uſitatius, quàm ſyllabam vocali *brevi* conſtantem, ſequentibus duabus conſonantibus a quibus ſyllaba inchoari poſſit, corripi. Quinimo, et quod magis mirandum, vocalem *brevem* obſervârunt veteres, ſequentibus etiam iſtiuſmodi conſonantibus duabus, a quibus ſyllaba inchoari non poſſit, tamen raptim enunciari, nonnunquam ſyllabam efficere correptam.—— Cæterum hæc omnia (ut dixi) ita ſunt intelligenda, ſi vocalis ſit *brevis*. Nam quibus in ſyllabis vocalis *naturâ* ſit *longa*—hæ ſyllabæ ut corriperentur, nullâ unquam licuit licentiâ *." And let not this be thought peculiar to epic poetry only, for HEATH has obſerved, " Sequente etiam ς vocalis pluries apud Euripidem corripitur: Hecub. 184. 683. Phœn. 224. 1786. Cycl. 52. Electr. 444. Quinimo corripitur etiam ante ςρ. Phœn. 1507†. If then analogy may

* Clarke on Il. 2. v. 537.
† Heath on v. 1508. Phœniſſ. Eurip.

be allowed to have any force, and σχ may take a ſhort vowel before it as well as the much harſher combination ς, (and why it ſhould not there can be no reaſon given) the word βαθυσ-χοινῳ may keep its place. Beſides, upon the principle eſtabliſhed in the remarks on v. 15. of this Ode, βαθυσχοινω is alſo juſtified, for βαθυ is a foot by itſelf, unconnected with σχοινῳ, in the ſcanning.

V. 22. The final ſyllable of εςι concludes a trochee, and therefore, being unconnected with ζ, may be ſhort. Anacreon makes ε ſhort on the ſame principle, in

Αγε, ζωγραφων αριςε. Od. 28. v. 1.

Nor are there wanting inſtances of a vowel's being ſhort before ζ in Homer, though that vowel does not end a foot. See Monoſt. Od. 13. 12. Nevertheleſs I will not pretend to deny, that the more common uſage is to make a vowel long before Z, as

Ει Ζευς εϛι Ζευς, χ' ὡ Διος Φοιβος σαφης.

Oed. Col. 650.

Ανδρος καϛα ζηϛησιν, ου πεμπεις τινα.

Trach. 55.

Od.

Od. 19. v. 5. I confeſs my error, and amend it thus,

Ισως δε τ' μπαλιν θοος συγγνωσεσθαι,

" but on the other hand will forgive equally ſoon."

V. 6. Here again the critic is right, and his remark ſhall be confirmed by examples:

Εικος γαρ εγχειρεῖν και πρατσειν κακως.

Electr. 1032.

i. e. it is probable, or fit, that he who undertakes a bad action, ſhould fare or ſucceed badly."

Κεινος γε πρασσει νυν κακως. Phil. 429.

" he is badly off," as we ſay in common Engliſh.

Κακως επραξα. Phil. 1301.

" I ſuffer'd for it."

Ου γαρ ποτ' ω' ναξ ουδ', ος αν βλασῃ, μενει
Νεος τοις κακως πρασσουσιν. Antig. 569.

i. e. to the miſerable, or unfortunate.

So, on the other hand, καλως πρασσειν has a contrary ſignification: as in,

——— ——— Ει ποτε

Νεμειν τιν' ὡραν τε καλως πρατ]ειν δοκει.

Trach. 56.

i. e. "if he has any concern for his father's welfare."

Κα' δοκῶν πραξειν καλως. Trach. 1187.

i. e. "I thought I ſhould do well, or live happily."

The manner then in which I have uſed the phraſe κακως πρατ]ει being clearly wrong, I correct thus:

Απαντ' επαινεσει μεν ευ πεπραγμενα,

Αισχρως δε πρατ]ει—

Sophocles has κ' αν αισχρα πραασσης.

Trach. 608.

or it may be,

Αισχρως ποιεῖ δε πολλακις—

for ποι in ποιεῖ would be juſtified by Sophocles, Οισθ' ὡς ποῖησων. Oed. Tyr. 551.

V. 7. Απομνυει is cenſured for making the penultima ſhort. Yet Homer has,

Ωμνῦε δ', ὡς εκελευε, θεος δ' ονομηνεν ἁπαν]ας.

Il. 14. 278.

Ωμνῦε

Ωμνῦε δε ϖρος εμ' αὐλον, αποσπενδων ενι οικῳ.

Odyſſ. 19. 288.

And Sophocles,

——— ——— ——— Αρ' ανωνυμος
Πεφυκεν, ὡσπερ ἔ' ϖαλων διωμνῦτο;

Trach. 382.

And Meleager,

Ναι μα τον ἁβρον εφηβον επομνῦμαι.

Meleagr. Ep. 9. v. 4.

and again,

Εγνων· μηκεθι νυν ομνῦε· ϖαντ' εμαθον.

Meleag. Ep. 63. v. 2.

Are not theſe authorities ſufficient in number, and are they not reſpectable enough in point of taſte, to warrant the uſe of απομνῦει?

V. 9. In iambics, which approach nearly to proſe, perhaps it might be thought ſomewhat too ſevere to expect poetical authority for every word. Ανδρια in any common Lexicon is interpreted *ætas virilis*, and in confidence of that I adopted it. The propriety of thus adopting it ſeemed to be confirmed by the acceptation in which Xenophen uſes the word Ανδρες, in oppoſition to Παιδες and Εφηβοι. Thus, when ſpeaking of the manner in which the Perſian

boys were taught juſtice, he ſays, γιγνεσθαι γαρ δε και παισι προς αλληλους, ωσπερ Ανδρασιν, εγκλημασθα. Xen. Cyr. Lib. 1. p. 10. Hutch. 4to. edit. and again, Επειδαν δε δεκα ετη διατελεσωσιν, εξερχονται εις τους Τελειους Ανδρας. L. 1. p. 15. If however, after all, Ανδρια ſhould be ſtill judged improper, I am ready to relinquiſh it, and to correct the paſſage thus;

Και νυν προσερχεσθαι τελειαν εις βιαν.
Σπευδης πολεος δ' εαυτον, &c.

V. 13. The paſſage referred to in HOOGEVEEN tends as much to ſupport the poſition of δε in this line, as to prove it improper. For though in the former part of the paragraph, that exact obſerver ſays, that δε follows the firſt word in the ſentence, and ſometimes the ſecond when the ſentence begins with ου or μη, yet he ſubjoins, "Sed et invenitur tertio a principio loco, ubi hâc diſtinctione non opus eſt*." Nay further than that he adds, "Quinetiam quartum ſortitur locum, quando poſt ε ſequitur præpoſitio cum ſuo caſu."

* Hoogeveen. Doct. Part. Ling. Græc. cap. 14.

V. 15.

V. 15. If τεξαι is objected to becauſe it is applied to a father; Homer will juſtify it;

Ὁς ϖρωϊος Μινωα τεκε Κρηϊη επιϐρον.

Il. 13. 450.

——— ——— Τον Ἀλφειος τεκε ϖαιδα.

Odyſſ. 3. 489.

but if the objection ariſes from the uſe of it in the firſt aoriſt, it is defended by grammar and analogy. The firſt future is found in Homer, Τεξεις αλλαα τεκνα. Odyſſ. 11. 248. and τεξαι is rightly formed from that future.

V. 19—28. read χ' ὥταν and ζην.

V. 26. It is aſked, if ϖανϊως is joined with other adverbs? Homer ſays,

Πανϊως (οἷον εμον γε μενος και χειρες ἀαπτοι)
Ουκ αν με τρεψειαν, ὁσοι θεοι εισ' εν Ολυμπῳ.

Πανϊως ικ are conſtrued together. Il. 8. 450.

Again,

Πανϊως (θαρσαλεη, κυον ἀδδεες,) εϐι με ληθεις.

Odyſſ. 19. 91.

V. 27. Burgess, ſpeaking of the force which double conſonants have in lengthening the vowels preceding them, ſays, that this prac-

tice

tice ſhould be obſerved, " Niſi in ſcriptis comicis, iiſque quæ ſermoni propiora ſunt, in quibus talia ſeveriora negligi poſſint *." Now the lines Εις Ανθρωπον are meant to be in Menander's manner; and being intended to be ſo written, they have aſſumed more liberty, and claim greater indulgence, than any other compoſition in the book. Yet if the " Licentia comicorum" may not be pleaded in excuſe for this verſe, let it be altered thus;

Ψευσης δε τηδ' ὑποσχεσεῖ φανησεῖαι.

Sophocles uſes φανησομαι exactly in the ſenſe in which it is here taken:

——— ——— Αθυμῶ δ' ει φανησομαι ταχα
Κακον μεγ' εκπραξασ' απ' ελπιδος καλης.

Trach. 679.

Od. 20. v. 16. Ὡς for ὡτως joined with αξιως, and rendered " Ita," or " Tam," is ſaid to be ſurely wrong. Yet Sophocles has,

Ὡς ωρος τι ωισιν τηνδ' ΑΓΑΝ επισρεφεις;

Trach. 1198.

" ad quid fidem hanc Tam Anxie" requiris?

Johnſon.

* Dawes. Ed. Alt. p. 347.

Ὡς

Ὡς αξιως "ſo worthily," and ὡς αλαν "ſo earneſtly," are ſimilar modes of expreſſion. Yet if an alteration is required, for ὡς αξιως may be ſubſtituted, Μαλ' ευκλεως, which will be unqueſtionable Greek, for Xenophon has

Μαλα επισπερχως. Xen. Cyr. 4. p. 239.

V. 21. The paſſages cited from Callimachus and Euripides are much to the purpoſe; and the propoſed alteration ſhould be adopted with thanks, had not Πολλα been the very word uſed by Homer, whoſe authority is higher than that of Callimachus or Euripides.

The table of Corrigenda, placed after the Monoſtrophics, directs Οτ' to be read in v. 12. of this Ode, inſtead of Γαρ. This alteration was propoſed, becauſe it had been objected that a verſe could not begin with Γαρ. But authorities have ſince occurred, which will juſtify the retaining of γαρ. In Æſchylus, we find Γαρ διολωλεν ισχυς. Perſæ. v. 592.

and in Sophocles,

Γαρ πλακες αστρονομοι. Oed. Tyr. 1122.

Od,

Od. 21. v. 8. Κατα is uſed in this line to ſignify "Per" taken in the ſame ſenſe as in "Fugâ per agros ſpargi." Liv. Κατα is placed after the word which is governed by it. The Reviewer denies this to be allowable. But Homer ſays,

Εξ εμεθεν γ' ελασας πεδιον κατα.

Il. 21. v. 217.

which *Clarke* renders "Per campum."

Ουδ' αεκουτα Πυλον κατα λαον αλειρεν.

Il. 11. 715.

"Per Pylum," i. e. throughout or all over Pylus.

Μνηστηρες δε δομον κατα δαιτα πενοντο.

Odyſſ. 2. 322.

i. e. per domum, throughout the houſe.

Στειχοντες ἁδον κατα παιπαλοεσσαν.

Odyſſ. 17. 204.

"going over a way;" which paſſage comes neareſt to ὁ κατ' Αρτεμις ηγεν, "over which (mountain) Diana led," &c.

It had not eſcaped me that there was ſuch an elliptical expreſſion mentioned in LAMBERT BOS as καθ' ὁ for καθ' ὁσον μερος; and for that very reaſon ὁ κατ' ſeemed preferable to καθ' ὁ, becauſe

becauſe all poſſibility of miſtake would thus be avoided. And though καθ' ὁ taken as a phraſe may and does ſignify, "In quantum or quatenus," yet it does not follow that ὁ can be uſed in no other ſignification with καλα. Even in that phraſe, ὁ properly means "which," and 'tis the ſubſtantive μερος underſtood that gives it the acceptation of "Quatenus:" but let any other ſubſtantive, as ορος, be underſtood, there can be then no reaſon why καθ' ὁ ſhould not ſignify "Over, or on which."

V. 12. Υπο being unconnected with the following ς may be ſhort. See Remarks on Ode 17. v. 15.

V. 20. In γινωσκω I am ſo clearly wrong, that I immediately amend my fault thus,

Απο δ' ομμαλων καλοιδα.

Od. 22. v. 16. Δε is long, and may be ſo: for it has been abundantly proved, that a ſpondee may occupy the third place of a dimeter iambic catalectic. See Vindication of Ode 13. 12.

V. 26. To avoid controverſy, I readily correct this line, and ſubſtitute,

Μη ταρβεῖς ςηθεϊ, δειδων.

Ode

Ode 23. v. 1. 20. 29. 30. In the defence of Ode 11. v. 7. examples were produced from Anacreon of an amphimacer in primâ ſede. Anacreon therefore authoriſes the occaſional uſe of this foot. The only point then in diſpute is, whether the authority of Anacreon, or the bare opinion of the Reviewer, is moſt to be reſpected. Much deference is certainly due to the learned critic; but till he ſhall have aſſigned ſufficient reaſons to the contrary, he muſt allow his judgement to give place to Anacreon's practice.

V. 7. This verſe was hazarded on a principle, perhaps falſe; namely, that an inceptive χ might lengthen a final vowel immediately preceding it. If χ has not that power, the line muſt be amended thus;

Περι ναμαΐων ῥεοντων.

i. e. whilſt your ſtreams flow about.

V. 22. The ε of δε is unconnected with ζωα in ſcanning, and therefore may be uſed as ſhort. See Od. 17. 22. The α in σελινα, v. 28. may be uſed in the ſame manner, becauſe it ends a foot. See Od. 17. 15. Neither δε nor σελινα require correction.

Od.

Od. 24. v. 8. The aſſertion of MORELL ought to have great weight; but the practice of the Greek poets muſt be deemed higher authority.

Μαΐιχ' ασμαΐα τα ΣΝΩΔΩΝΟΣ,

is a verſus paroemiacus ſimilar to theſe in Æſchylus;

Σθενος ανδρων τεῦχῆσηρων. Perſ. 904.

Πολεως ασινεῖ σῶτηρι. Sept. C. Th. 832.

Βελος ηλιθιῶν σκῆψειεν. Agam. 374.

With two of the three verſes juſt cited, the line Μαΐιχ' ασμαΐα τα Σνωδωνος correſponds exactly, ſyllable for ſyllable. And with four verſes in the following martial ſong of Tyrtæus, it agrees in having a ſpondee in the ſecond dipodiâ.

Αγετ' ω Σπαρΐᾶς εῦανδρε
Κεροι ωαΐερων ωολιηΐαι.
Λαιᾳ μεν ἰΐυν ωροβαλεσθε,
Δορυ εῦΐολμῶς βᾶλλονΐες,
Μη φειδομενοῖ τᾶς ζωᾶς.
Ου γαρ ωαΐριῶν τᾶς Σπαρΐας.

Tyrt. Epigr. 9.

Theſe

Theſe examples to the contrary moſt certainly diſprove MORELL's aſſertion, that "Parœmiacus non recipit ſpondæum in ſede penultimâ."

But we need only turn to Hephæſtion; he will juſtify the verſe in queſtion by the example he adduces,

Πλεομεν δ' αμ' Οδῡσσεῖ. θειω.

Pauw's edit. p. 26.

And again let it be obſerved, that verſes of this nature, however diſguiſed they may be under obſcure names, are in reality nothing more than parts of hexameters, and as ſuch are ſubject to all the varieties incident to hexameters.

With regard to what is ſaid by the Reviewer on οἱον, and οἱον τε, it is certainly a proper diſtinction, as may be proved by Sophocles;

—— —— Μονας δε τον καλῦμενον ξενον
Σωζειν οἱας τε. Oed. Col. 265.

—— —— Τ' αμα γαρ κακα
Ουδεις οἱος τε ωλην εμε φερειν βροτων.
Oed. Tyr. 1428.

Αλλ' εχ' οἱον τε. Phil. 948.

Hero-

Herodotus alſo has, Ὁ δε ϰε εφη οἷος τ' ειναι ἀλλως αὐ∫α ϖοιεειν. Herod. L. 1. 112.

Inſtead therefore of οἷα, &c. read Εσθενον, ως βρον∫η, "valebant, tanquam fulmen."

V. 14. This verſe is ſimilar to v. 8. and is defended by the ſame proofs that a verſus parœmiacus may admit a ſpondee in the ſecond dipodia.

V. 26. Αγεννης Βαρβαρος Αρχων is meant to be a verſus parœmiacus, like

Τουδ' αυθαιρε∫ον ϰδεν. Oed. Col. 539.
Και μη χρειᾳ ϖολεμῶμεν. Oed. Col. 187.
Τῳ τηνδ' αἷην ὑπεχου∫ι. Trach. 1290.

Perhaps it will be ſaid, but the firſt ſyllable of Αγεννης is ſhort. It is, and may be ſo; for Sophocles has,

Δὔσωνυμα λεκ∫ρ' επλησω. Oed. Col. 544.

which verſe is the ſame in kind with that in queſtion. It muſt be repeated, that verſes of this nature are portions of hexameters.

Od. 25. The ſubject of Ode 25th is ſimply this. The arts are intimately and inſeparably

connected * with each other. Men who have genius for one art, have, if not genius for excelling, yet at leaſt taſte in judging of all others †. And ſuch men are united with each other in ſociety and friendſhip.

V. 2. The paſſages, which occurred to me when writing this line, were firſt,

Tortum digna ſequi potiùs, quam ducere funem.
Hor. L. 1. Epiſt. 10. v. 48.

which the annotator illuſtrates by a quotation from Livy, "Per manus reſte datâ virgines ſonum vocis pulſu pedum modulantes inceſſerunt." Lib. 27. Secondly, "Tu inter eas reſtim ductans ſaltabis," Ter. Ad. 4. 7. 34. on which words Donatus remarks, "Reſtim du-

* "Eſt etiam illa Platonis vera, et tibi, Catule, certè non inaudita vox, omnem doctrinam harum ingenuarum et humanarum artium uno quodam ſocietatis vinculo contineri." Cic. de Orat. 3. 6.

† We have no reaſon to ſuſpect there is a greater difference between our minds, than between our forms; of which, though there are no two alike, yet there is a general ſimilitude that goes through the whole race of mankind; and thoſe who have cultivated their taſte can diſtinguiſh what is beautiful and deformed, or, in other words, what agrees with or deviates from the general idea of nature, in one caſe, as well as in another." Sir J. Reynold's Diſc. 1776.

cere"

cere" Terentio, eſt quod *κορδακα ἑλκειν* Ariſtoph. manibus nexos in orbem ſaltare. In his choreis qui præſultor eſt et moderator, " Funem ducit, quem alii eodem fune apprehenſo præeuntem ſequuntur." Now it is to be obſerved, that the play, in which this phraſe occurs, is ſo much a Grecian play, that Terence himſelf ſays, the character of Cteſipho is taken entirely from the Synapothneſcontes of Diphilus. Speaking of himſelf in the Prologue, he ſays,

—— —— Eum hic locum ſumſit ſibi
In ADELPHOS, verbum de verbo expreſſum extulit.
Prol. Ad. 10.

And (as Donatus obſerves) the very title of the play ſhews it to be of Grecian, not Roman original: " Hæc fabula palliata, ut ipſum indicat nomen, e plurali numero quum ſit una, et maſculino genere, quum ſit comœdia: et Græca lingua, quum ſit Latina, cenſetur. Potuit eam Terentius FRATRES dicere; ſed et Græci nominis *ευφωνιαν* perderet, et præterea togata videretur; ad ſummam non ſtatim intelligeretur MENANDRI eſſe: quod Terentius in primis lectorem ſcire cupit; minùs exiſtimans laudis, proprias ſcribere, quàm Græcas transferre. Eſt

igitur Menandri *." If then the Adelphi is a fabula palliata, the manners of it muſt be Grecian: and not the manners only, but the cuſtoms alſo, to which it may allude. Therefore if "Reſtim ſaltans ductabis" is found in the ADELPHI, as it is, and the Adelphi is a Grecian play, the cuſtom of dancing with a rope in the hand muſt be a Grecian cuſtom, and ſo χερσιν πειραρ αλθσαι is vindicated as being ſpoken "ex Græco more."

Still, however, if there be any ground for objection, an emendation may be made thus,

Αλυ∫αις ὁτι χερσι πλακεισαι.

i. e. "quòd implicitæ manibus inſolubilibus."

V. 4. Read,

Χ' ἱερας ὁτε τις μια Κυρη,

V. 18. The authority of Anacreon muſt firſt be ſet aſide, before any objection to this amphimacer can be valid. It is not clear that τυ∫ο ſhould be ſubſtituted for το αυ∫ο, "this very ſame," in v. 20. for Ælian has απο της αυ∫ης δαφνης "from this ſame, or very ſame laurel."

* Donati Præf. in Adelph.

Var.

Var. Hiſt. L. 3. C. 1. And Herodotus, *την αυτην ὁδον*, "the ſame way." L. 1. S. iii. Though the Latiniſm of *φιλεσι τεχνων* in v. 21. was remarked in the critique on Ode 15. v. 16. yet ſome examples have been adduced in the vindication of that paſſage, which prove that mode of expreſſion to be a Greciſm likewiſe.

V. 22. may be corrected thus,

Συνεȣς φιλειν ἁπαντας.

Od. 26. v. 3. The Reviewer affixes to the word *ταπεινοσηι* the ſignification of "abjectio animi:" and ſeems to doubt whether it properly can be uſed for "lowneſs of condition," as put in oppoſition to a "higher ſtate;" for in that acceptation it is to be taken in the line under conſideration. Now the word *ταπεινοσης* is ſo far from being improper in this ſignification, that it is the very word made uſe of by Menander to expreſs the ſame idea.

The paſſage in which *ταπεινοσης* occurs, contains ſo much ſound philoſophy, and ſo ſtrong a diſſuaſive againſt immoderate grief in adverſity, that almoſt the whole of it deſerves to be tranſcribed:

Ει γαρ εγενυ, συ Τροφιμε, των πανΓων μονος
Ὃν τ' ειχΓεν ἡ μηΓηρ, εφ' ᾧ γε διαΓελειν
Πρασσων ἀ βυλοι, και διευΓυχειν αει,
Και τεΓο τῶν Θεῶν τις ὁμολοΓησε σοι,
Ορθως αΓανακΓεις· εςι γαρ σ' εψευσμενος,
Ατοπον τε πεποιηκ'. Ει δ' επι τοις αυΓοις νομοις
Εφ' οἱσπερ ἡμεις εσπασας τον αερα
Τον κοινον, ἱνα σοι τι τραγικωΓερον λαλῶ,
Οιςεον αμεινον ταυΓα και λογιςεον.
Το δε κεφαλαιον των λογων. Ανθρωπος ει,
Οὐ μεΓαβολην θατΓον προς ΥΨΟΣ, και παλιν
ΤΑΠΕΙΝΟΤΗΤΑ, ζωον ωδεν λαμβανει.
Και μαλα δικαιως· ασθενεςερον γαρ ον
Φυσει, μεγιςοις οικονομεῖται πραΓμασιν.

Fragm. Menandri, p. 258.
edit. Grot. et Cler.

If among men, thou, Trophimus, alone
Wert born on this condition, "To continue
Doing whate'er thou would'ſt, for ever bleſt,"
And if ſome God had promis'd thee ſuch terms,
Then rightly would'ſt thou grieve: for he belies
The promiſe made. But if on the ſame terms
With us, you breath'd the vital air of heaven
Common to all (to ſpeak in loftier phraſe),
Then bear thy ills with patience; reaſon well.
The ſum of all is this: "Thou art a man;
Than whom no animal by haſtier change

Is

Is either to the height of glory rais'd,
Or ſunk to lowneſs." And moſt juſtly ſo:
For he by nature weaker far than all,
Yet dares attempt the greateſt enterprizes.

V. 4. Though δυλοσυνη is undoubtedly the more common word, yet it does not appear that δυλευμα is improper. For Sophocles in the Antigone would not have uſed δυλευμα to ſignify "ſervus" in a figurative and ſecondary acceptation, if it had not meant "ſervitium" in general, in its primary ſignification. He uſes γυναικος δυλευμα in the Antigone, as he does πανυργιας τεχνημα in the Philoct. 951. applying both the expreſſions to a *perſon* by a forcible and bold figure. But this "tranſlatio" could not have been adopted, had not δουλευμα primarily have ſignified "ſlavery," and τεχνημα "an artful invention."

V. 7. If the inceptive χ has not the power of other aſpirated letters, to lengthen the preceding vowel, then the final ſyllable of φρενι is certainly ſhort. This point is not yet clear. But the paſſage may be thus corrected,

Και δειλιαν γεννᾶ φρεν' εν χαμαιπετεῖ.

V. 15. Γινωσκω is indefenſible. Read,

——— ——— Σολωνα προσαυδῶ.

V. 18. It has been proved already, on the authority of Æſchylus, Tyrtæus, and Hephæſtion, that a ſpondee in the ſecond dipodiâ of a verſus parœmiacus is allowable. See Od. 24. v. 8.

V. 31. The ſignification of χρηϛος muſt firſt of all be examined, before it is condemned as improper. It ſo happens, that Sophocles very frequently adopts this word.

Deïanira is importuning Lichas not to give her a falſe account reſpecting Iole and Hercules. She tells him if he falſifies,

——— ——— ——— Ὅταν

Θελῃς γενεσθαι χρηϛος, οφθησῃ κακος.

Trach. 459.

In this paſſage χρηϛος ſignifies the ſame as αληθης.

The chorus perſuades Lichas to follow the advice of Deïanira,

Πειθε λεϛουσῃ χρηϛα ——

Trach. 477.

where χρηϛα means "right and fit."

In the Oedipus Coloneus, χρησος is uſed to imply, that Oedipus himſelf was virtuous and innocent, though indeed involved in the moſt dreadful calamities:

Ὁ ξεινος, ω' ναξ, χρησος.

Oed. Col. 1069.

In the ſame play χρησυ is uſed to ſignify "prudent or cautious."

——— ——— ——— Επει σραληλαϛυ

Χρησυ, τα πρεισσω, μηδε τα'νδεᾶ, λεξειν.

Oed. Col. 1494.

In the Ajax, it ſignifies "juſt and good:" for when Agamemnon had conſented that Ajax ſhould be buried, Ulyſſes ſays to him,

Ὡς αν ποιησης, ποανλαχυ χρησος γ' εση.

Aj. 1386.

In the Philoctetes, it is oppoſed to πονηρον, and implies every kind of worth:

——— ——— Πολεμος υδεν' ανδρ' εκων

Αιρει πονηρον, αλλα τυς χρησυς αει.

Phil. 441.

In the ſame play, the words δικαια and χρησα are connected together, either as explanatory of each other; or, if not ſo, χρησα being placed laſt, muſt imply ſomewhat more than δικαια—

——— Τα

——— ——— ——— Τα δε

Δικαια και τα χρης' αποςελλθσ' αει.

Phil. 455.

In the ſame play, it ſignifies every thing that is contrary to αισχρον; and as αισχρον is applied to every kind of vice, ſo χρησον means all that is virtuous:

——— ——— ——— Τοισι γενναιοισι τοι

Το τ' αισχρον εχθρον, και το χρησον ευκλεες.

Phil. 481.

And now let us turn to two other authors.

Menander uſes χρησος in a very enlarged ſenſe:

Ουδεις πονηρον πραγμα, χρησος ων, ποιει.

p. 216. Ed. *Gr.* & *Cl.*

Ο χρησος εςι πολλαχθ σωτηριος.

p. 218.

in both which paſſages, every ſpecies of goodneſs ſeems to be implied in χρησος.

But nearer to our purpoſe will be the following words of Ælian. That author is ſpeaking of many famous men, who derived no advantage from their meritorious ſervices and valorous exploits atchieved for their ſeveral ſtates.

ſtates. Of Phocion he adds, " Φωκιωνα δε ἡ ευφημια ἡ καλυσα αὐ]ον Χχρηϛον, ϗδεν ωφελησεν, ϗδε τα ϖεν]ε και ἑβδομηκον]α ει]η, ἅπερ ϗν διεβιωσεν ϗδεν αδικησας τϗς Αθηναιϗς εν βραχει*." —Now χρηϛος, in Ælian and in the Monoſtrophics, ſignifies the very ſame thing, and is applied in the very ſame manner. And if we look back on the paſſages cited from Menander and Sophocles, we ſhall find that it is uſed to convey an idea of every quality that is great and good, of every virtue which ought to belong to a public character eminently conſpicuous. This being the caſe, perhaps Χρηϛος may not be an appellation inadequate to the merits of Ariſtides, to whom poſterity will ever look up with admiration and reverence.

V. 36. The introduction to this apology has proved, that the Ionic dialect is admitted in choral ſongs. The verſe in which μηλιοωνλες occurs, is to be conſidered as part of an hexameter, in reality; though Hephæſtion would place it among the anapæſts, as correſponding with

| | |

Φιλεειν ϛυλνον ϖερ εον]α. P. 27.

* See Ælian. Var. Hiſt. L. 3. 47.

in which example it is obſervable, that φιλεεῖν, like μηλιοωνῖες, is uſed in the open Ionic; and of courſe the former juſtifies the latter.

V. 44. This verſe being in effect nothing more than part of an hexameter, aſſumed to itſelf a liberty by no means uncommon to the dactylic meaſure, that of uſing a cæſura in the third place. But to ſpeak in the language of Hephæſtion, and to ſcan it according to his diviſion, the verſe is Το πενταμερον, καταληκτικον εις δισυλλαβην, το καλυμενον σιμμιειον, οἱον

| | | | |

Χαιρε αναξ ἑταρε ζαθεας μακαρ ἠβας.

like to which is

| | | | |

Εν τιμαις αδομεν αρετης ἱερηα

in kind, though not in correſponding feet, which without doubt might be varied in dactylic metre. If then the cæſura is not unwarrantable in a verſe of this nature, there is no reaſon for correcting ἀδομεν. Let it be obſerved, that this is the only paſſage, and the only kind of verſe, in which a cæſura has been hazarded in the Monoſtrophics.

* See Addenda to this Ed. p. 3.

V. 53.

V. 53. It has been proved above, that a vowel before ζ is not always ſhort: and it is moreover to be obſerved, that the α in δαπρυα completes a foot: which is an additional reaſon why it may be ſhort in this paſſage. But leſt there ſhould be any doubt of the propriety of uſing a vowel ſhort before ζ, *occaſionally* at leaſt, a paſſage in Sophocles ſhall be produced:

Ιδοις πολον κρηναιον, ειπερ εσι ζων.

Phil. 21.

V. 55. The mere "ipſe dixit" of the pedantic DAWES muſt give place to two poetical authorities. The firſt is the famous epigram,

Ω φιλος, ει σοφος ει, λαβε μ' ες χερας· ει δε πεφυκας
Νηϊς Μουσαων, ῥιψον ἀ μη νοεεις.
Ειμι γαρ ου παντεσσι βαλος· παυροι δ' αγαστολ
Θυκυδιδην Ολορυ, Κεκροπιδην το γενος *.

The ſecond authority is contained in the following lines of THOMAS Scholaſticus:

Ῥητορικης φιλεω τρεις αστερας, ὕνεκα μουνοι
Παντων Ῥητηρων εισιν αριστεροι.
Σειο πονυς φιλεω, Δημοσθενες· ειμι δε λιην
Και Φιλ-Αριστειδης, και Φιλο-Θυκυδιδης †.

* See Brunck's Anal. vol. III. p. 265.
† See Brunck's Anal. vol. III. p. 125.

Now

Now by all the laws of juſtice, the evidence of two muſt always overbalance that of one perſon; and by every canon of criticiſm, two poetical proofs muſt carry more weight than the dogmatical aſſertion even of DAWES himſelf, who is poſitive, haſty, and wrong, in more paſſages than one.

V. 64. Nothing can be ſaid in defence of ζωα; the final ſyllable is improperly made ſhort before ϛειχει. Correct thus:

Στειχουσιν εθνη θηριων ομηγερη.

Εθνη θηριων are Sophoclean words. They occur in that fine chorus, wherein the power of human invention and of human art is ſet forth. Antig. 351 *.

V. 74. This verſe is not ſingular in its kind, as it correſponds with theſe that follow:

Εἆτε με δυσμορον ευναται.

Soph. Trach. 1022.

Ὁ μηποτ' εγω ταλαικαρδιος.

Soph. Oed. Col. 562.

* See the manner in which HARRIS has enlarged on and paraphraſed this chorus, as BURGESS has pointed out in his "Eſſay on the Study of Antiquities." 2d edit. p. 119.

Αλλ'

Αλλ' αντ' αγαθων αγαθοις βρυοις.

Æsch. Suppl. 973.

Αηλινα πολυκροφον αμπλεκων.
Τιηθσιν επηραλον ἄμεραν.
Σοι μεν χορος ευδιος αϝερων.
Φοιβηϊδι τερπομενος λυρα.

All in the Hymn of Dionysius to Apollo. See that fine compoſition in Brunck's Anal. vol. II. p. 253.

Νημερτεα, και παρεδραν Δικαν.
Δικαν τανυσιπτερον, ομβριμον,
Ἁ τας μεγαλανοριαν βροτων.

All from the noble Hymn of Mesomedes to Nemeſis. See Bruncke's Anal. vol. II. p. 292*.

After theſe examples, Masters did not fear to write,

Η ϝχ' ὁραας ὁλοπορφυρον.

Od. on Cruc. v. 39.

like to which is

Ιω τι δε μελλομεν Οιδιπυς.

* Theſe two hymns are tranſlated in vol. I. p. 93. and 95. of Burney's Hiſtory of Muſic. The firſt is executed particularly well.

V. 78. This line is redundant in ſyllables. A deſire of retaining the words of Euripides as nearly as poſſible occaſioned this overſight; which may thus be corrected:

Μηʃερ, δρακονʃωδεις κορας μη 'γειρε μοι.

V. 84. This verſe, if a vowel may be lengthened before an inceptive χ, will be like,

Θηβας εκʃελαμαι φοβεραν φρενα.
Αμφι σοι αζομενος· τι μοι η νεον.
Τρισσοι αλεξιμοροι ϖροφανηʃε μοι.

Soph. Oed. Tyr. v. 154.—Heath Not.

which verſes are dactylic tetrameters, to ſpeak with Hephæſtion who ſays, Αλκμαν δε και ὁλας ϛροφας τυʃῳ τῳ μελῳ καʃεμελρησε.

Μωσ' αʃε Καλλιοπα θυʃαʃερ Διος,
Αρχ' εραʃων επεων· επι δ' ἱμερον
Ὑμνῳ και χαριενʃα τιθει χορον.

Hephæſt. p. 22.

But if τα muſt be ſhort before χωρια, the particle γε may be inſerted, and yet not be a mere expletive.

V. 86. When Horace uſes the expreſſion "Vir Macedo," he means the ſame thing which a Grecian would, by ſaying Ὁ Μακεδων.

And

And both phraſes would imply, THE Macedonian, not A Macedonian. Now the paſſage in the Monoſtrophics means to be underſtood thus; "Is he not A vile Macedonian?" To expreſs which idea, Ὁ or Ανηρ would have been improper in this place. And I am warranted in aſſerting that it would be improper, by the very words of Demoſthenes himſelf, to which the line in queſtion relates: "Αλλ ουχ' ὑπερ Φιλιππου, και ὢν εκεινος πραττει νυν, ουχ' οὕτως εχθουσιν, ου μονον ουχ' Ἕλληνος ὀντος, ουδε προσηκοντος ουδεν τοις Ἕλλησιν, αλλ' ουδε βαρβαρου ενθευθεν ὁθεν καλον ειπειν, ΑΛΛ' ΟΛΕΘΡΟΥ ΜΑΚΕΔΟΝΟΣ, ὁθεν ουδ' ανδραποδον σπουδαιον ουδεν ην προτερον πριασθαι. Demoſth. Phil. 3.

Though the right uſe of the article be matter "of as ſubtle ſpeculation as perhaps any thing belonging to language*," yet it will be evident that neither Ὁ nor Ανηρ ſhould have been introduced in the Monoſtrophics, when it is ſeen that Demoſthenes has omitted it, and that the ſenſe requires A, not THE. The whole paſſage runs thus: "Hath not Philip before-

* See Monboddo's Origin and Progr. of Lang. vol. II. c. 6.

hand ſeized on our forts? Is he not our enemy? Is he not a vile Macedonian?" Had Ανηρ been inſerted, the force would have been weakened; and Ὁ would have totally changed it into, "Is he not THE vile Macedonian," which would not have been in the manner or language of Demoſthenes. For theſe reaſons, therefore, no alteration can be admitted.

Od. 28. For the vindication of τη for ταυ̃τη, the paſſages cited from Sophocles in defence of Ode 5. v. 9. may be ſeen. To which authorities may be added,

Σε γ' ω τεκνον σω̃τηρ γε τω τοτ' εν χρονω.
Soph. Oed. Tyr. 1049.

V. 9. An objection is made to χρυσεα, becauſe uſed as triſyllable: and it is added, that no example is to be found in Attic writers: Yet Sophocles has,

Δεινης εχιδνης θρεμμα· τον τε χρυσεων
Δρακοντα μηλων φυλακ—Trach. 1115.

But my real ſentiments ſhall not be diſguiſed. Had that example not occurred, the uſe of χρυσεα would perhaps have been ſufficiently juſtified by,

Θυε-

Θναῖοῖσιν, ὧν καὶ χρῡσĕᾶ

Oed. Col. 1105.

though in a chorus: or even by,

Χρῡσĕον ηλθες. Sapph. Od. 1. 8.

Και χρυσεην φαρε῎ρην. Anacr. 14. v. 6.

Και χρυσεως ωα῎ξῑ῎ας. Anacr. 17. 14.

Should it ſtill be urged that χρυσεᾳ is an Ioniciſm, an objector might be referred to what MARKLAND has obſerved on v. 36. Iph. Aul. which obſervation has been quoted under v. 8. Od. 4. And in more general terms it might be anſwered, "Hujuſmodi artificio aliquo, pro vario cujuſque linguæ ingenio, ſemper utitur poeſis. Cernitur autem id duobus potiſſimùm; primo gloſſarum, ſive peregrini ſermonis, uſu; tum vocum receptarum anomaliis quibuſdam, ſive formis inſolentioribus. Notum eſt, quantum in hoc genere ſibi permiſerint poetæ Græci; quorum lingua præ cæteris omnibus, propter dialectorum, quæ in diverſis Græciæ rebuſpublicis, obtinuerunt, varietatem et copiam, hujuſmodi licentiis erat maximè opportuna *."

* Lowth, Præl. 3. p. 33. edit. tert.

Whatever objection might be made to the concluſion of the iambics Εις Ῥεδυκιναν, on account of its imbecillity, yet it is written "ex Græco more" in its repreſentation of human life.

Μη φυναι τον ἀπαν⌈α νικᾶ λο⌈ον· το δ' επει φανῆ,
Βηναι κειθεν ὁθεν ϖερ ἡκει,
Πολυ δευ⌈ερον, ὡς ταχισα.
Ὡς ευτ' αν το νεον ϖαρῆ
Κεφας αφροσυνας φερον,
Τις ϖλαγχθη ϖολυμοχθος εξω;
Τις ϑ καμα⌈ων ενι;
Φονοι, ϛασεις, ερις, μαχαι,
Και φθονος. Το, τε κα⌈αμεμπ⌈ον
Επιλελογχε ϖυμα⌈ον
Ακρα⌈ες, απροσομιλον,
Γηρας αφιλον, ἱνα ϖροπαν⌈α
Κακα κακων ξυνοικεῖ*.

Oed. Col. 1289.

How far ſuch melancholy doctrine may be conſonant with truth, morality, or the more enlightened and comfortable philoſophy of Chriſtianity, is not the queſtion. The lines

* See alſo Ω γενεαι βρο⌈ων, &c. Oed. Tyr. 1210.

under

under conſideration were intended to be conformable to the Grecian way of thinking, and if they are ſo, they do not deſerve cenſure.

Od. 29. 13. The uſe of τῆς for ταυτῆς has been proved in Od. 28. and Od. 5. to be ſtrictly Sophoclean.

V. 24. There is force enough in the objection to ὕπνον without a prepoſition, to make an amendment neceſſary:

Παις ἐλι κοιμᾶται, (μαλακος νυν δ' εμπεσεν ὑπνος.)

The Homeric uſage of this verb εμπεσεν is to put the thing which acts in the nominative caſe, and that which is acted on, in the dative:

Επει χολος εμπεσε θυμῳ. Il. 9. 436.

and if the object acted on be a perſon, then the dative caſe may be omitted, as we find in Sophocles,

——— ——— ——— Πριν εμπεσειν
Σπαραγμον, ἡ τιν οιστρον, ες ωυραν με θης.
Trach. 1269.

in which paſſage μοι is to be underſtood after εμπεσειν, and σπαραγμον with οιστρον in ſenſe precede the verb.

It is obſerved by the Reviewer that Sophocles conſtantly imitates Homer. The mention of this gives me an opportunity of introducing a diſcuſſion, for the length of which, an apology would be requſite, if the ſubject of it were not of ſome little importance in the hiſtory of letters, and if it did not relieve the wearineſs of examining all that verbal and unintereſting criticiſm with which this defence of the Monoſtrophics muſt neceſſarily abound.

The ſubject then of this diſcuſſion will be the antiquity of the Iliad and Odyſſey, Homer's poems; in ſupport of which antiquity Sophocles will hereafter be cited; ſo that the diſcuſſion will not be altogether foreign to the purpoſe, as it will originate from the Reviewer's remark, and tend to confirm the truth of it.

Were any one * inclined to diſpute the antiquity of Homer's poems, he might be argued with in this manner:

* It is by no means clear, that Mr. Macpherſon has not his doubts on this point: for, ſpeaking of himſelf and of his opinion about Homer, he ſays, "His thoughts concerning his (i. e. Homer's) perſon, and the age, in which he lived, are ſo ſingular in themſelves, that, without a more minute examination of the ſubject, he ſhall not venture to lay them before the public." See Pref. Tranſlat. Hom.

There

There are two kinds of evidence by which the antiquity and authenticity of writings may be proved; namely, external and internal. And of external evidence there are two kinds, namely, that which is barely nominal, and that which is relative. By nominal evidence I mean that kind of evidence which is given by an author's being only *named* by ſubſequent writers, and that which is included under the *teſtimonia*, commonly prefixed to all books. But this evidence carries with it very little weight; for the utmoſt it can prove is only that there did exiſt ſuch an author; but it will not follow from thence that the writings, which paſs under that author's name, are authentic and certainly his. On this evidence therefore it is needleſs to dwell. But there is another kind of external evidence, which I call relative; by which I mean, the teſtimony that one ſubſequent or contemporary writer gives to another, by referring to, by imitating, by illuſtrating, by enlarging upon, and even by citing paſſages from his work. Now, on this evidence we may depend with ſome degree of certainty, and therefore it will be worth while to conſider how far the authenticity and antiquity of Homer's poems are ſupported by ſuch evidence.

Of the writers who have criticiſed on Homer, the principal are EUSTATHIUS, MACROBIUS, LONGINUS, QUINTILIAN, DIONYSIUS HALICARNASSEUS, and ARISTOTLE.

EUSTATHIUS lived in the twelfth century. His commentaries on Homer are voluminous. They contain remarks, not perhaps ſo much his own, as what had been gathered from all preceding critics, on an infinitude of paſſages which are now actually found in the Iliad and Odyſſey.

MACROBIUS was a writer at the end of the fourth century. In the SATURNALIA is a compariſon between Homer and Virgil. In carrying on this compariſon, he quotes at full length more than four hundred verſes out of the Iliad and Odyſſey, as we read them to this day.

LONGINUS is placed in the third century. Now, this critic in ten paſſages of his book on the Sublime, quotes Homer word for word as we read him now: and in many other places refers to him as the ſtandard of excellence and ſublimity.

QUIN-

QUINTILIAN taught rhetoric in the firſt century. His judgement on the writings of Homer, and his eulogy on Homer's unparaleled merit in every point of view, and in treating of every kind of ſubject, whether ſublimity in great or propriety in ſmall things were required; whether a cloſe or diffuſe, a light or grave, an ornamented or ſevere ſtyle, were neceſſary; the manner in which Quintilian has particularized the embaſſy in the ninth book; the quarrel between Achilles and Agamemnon in the firſt; the ſpeeches in the ſecond; the proœmia of the Iliad and Odyſſey; the brevity with which the death of Patroclus is told; the circumſtantial narration of the battle between the Curetes and Ætoli; and, above all, the ſupplication of Priam to Achilles; I ſay, the manner in which Quintilian has particularized theſe things, his eulogy on Homer's merits, and his judgement on Homer's writings, as they are evidently and notoriouſly applicable to the Iliad and Odyſſey which are come down to us, ſo they are very ſtrong proofs that theſe ſame poems which we now have, did exiſt in Quintilian's time, and were actually the ſubjects of his criticiſm.

DIONYSIUS HALICARNASSEUS went to Rome after the battle of Actium, and wrote during the reign of Auguſtus. In his book Περι Συνθεσεως Ονομαζων, he quotes near, if not quite, a hundred lines from the Iliad and Odyſſey, and in many places remarks the excellence of Homer in point of ſtyle, which he commends as being either expreſſive of the thing to be deſcribed, or artfully put together, or remarkably elegant. The lines which he quotes are now found in the Iliad and Odyſſey, and the remarks are immediately and particulary applicable to theſe poems.

ARISTOTLE was born three hundred and eighty years before the Chriſtian æra, and may be ſuppoſed to have been in his prime at about forty years after his birth.

Now though the mention made of Homer in many other places of that imperfect book Περι Ποιητικης, would not prove any thing farther, than that there was ſuch a writer as Homer, who poſſeſſed ſuch and ſuch excellencies, yet there are two places in particular which are applicable to the Iliad and Odyſſey as we now have them. One of the places alluded to ſtrongly characteriſes Homer in

both

both his poems; and the other marks out the plan of the Odyſſey. In chapter the 24th, the critic is commending Homer, becauſe he ſays but little in his own perſon; but after a ſhort preface immediately introduces ſome conſpicuous perſonage with ſuitable manners, and then himſelf diſappears. " ΟΜΗΡΟΣ δε αλλα τε ϖολλα αξιος επαινεισθαι, και δη και ὁτι μονος των Ποιητων, ϰκ αϛνοεῖ ὁ δεῖ ϖοιεῖν αὐϛον· αὐϛον γαρ δει Ποιητην ελαχιϛα λεϛειν. Ου γαρ εϛι καϛα ταυϛα μιμητης. Οἱ μεν ϰν αλλοι αὐϛοι μεν δι' ὁλε αϛωνιζονϛαι, μιμεῖνϛαι δε ὁλιϛα και ὁλιϛακις. Ὁ δε ὁλιϛα φροιμιασαμενος, ευθυς εισαϛει Ανδρα η Γυναικα η Αλλο τι Ηθος, και ϰδεν Αηθες, αλλ' εχον Ηθος." Ariſt. Poet. c. 24. In the paſſage juſt cited, we ſee Homer's practice, as it appears in the Iliad and Odyſſey, judiciouſly and appoſitely deſcribed. In that which follows, we ſhall find the outline of the Odyſſey exactly drawn: " Της γαρ Οδυσσειας μαχρος ὁ λοϛος εϛιν, αποδημεῖνϛος τινος ἑϛη ϖολλα, και ϖαραφυλαϛομενε ὑπο τε Ποσειδωνος, και μονε ονϛος. Ετι δε των οικοι ουϛως εχονϛων, ὡϛε τα χρηματα ὑπο μνηϛηρων αναλισκεσθαι, και τον ὑον επιβεβλευεσθαι, αὐϛος αφικνεῖται χειμασθεις, και αναγνωρισας τινας, αὐϛος επιθεμενος, αὐϛος μεν εϛωθη, τες δε εχθρες διεφθειρε." Ariſt. Poet. c. 17.

Since

Since then Ariſtotle has pointed out, that a poet named Homer obſerved ſuch a practice, and that practice is actually what we find in the Iliad and Odyſſey; and ſince moreover he hath given the general ſtory of a poem, which ſtory is the very groundwork of the Odyſſey now extant, there is reaſon to believe that the writings which now paſs under Homer's name, i. e. the Iliad and Odyſſey, did really exiſt in Ariſtotle's time, and were the identical books referred to by him.

Let us now paſs from the commentators who have illuſtrated, and the critics who have quoted and referred to the Iliad and Odyſſey. Let us proceed to conſider the poets who have evidently and apparently written in a manner ſimilar to that obſerved in theſe poems; ſo ſimilar that either the Iliad and Odyſſey muſt have imitated and copied from thoſe poets, or vice versâ.

The poet, who of all others has written moſt like Homer, is confeſſedly Virgil. This poet has ſo planned and conducted his Æneid, that it is the very counterpart to the ſtories of the Iliad and Odyſſey blended together, ſo that

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the four firſt and ſixth books of the Æneid reſemble the Odyſſey; the fifth, ſeventh, and remaining books, are ſimilar to the Iliad. For not to dwell on more minute particulars, let us ſee how much the Æneid is like the Iliad and Odyſſey in its moſt ſtriking features, and general outlines. Æneas thrown on the coaſt of Africa reſembles Ulyſſes ſhipwrecked on the Phæacian ſhore. Æneas ſends his companions to explore the country; Ulyſſes alſo does the ſame when he came to the land of the Lotophagi, and the iſland of Ææa. Æneas, kindly received by Dido, is like Ulyſſes hoſpitably entertained by Alcinous. The former relates his adventures to the Carthaginians, as the latter does his to the Phæacians. In the courſe of the narration Æneas deſcribes the Cyclops in particular, in the ſame manner which Ulyſſes does. Scylla and Charybdis alſo, as deſcribed by Virgil, are like the ſame monſters painted by Homer. If Æneas is detained at Carthage by Dido, Ulyſſes is alſo retarded from his voyage to Ithaca, by Calypſo of Ogygia. Mercury haſtens the flight of Æneas, and he alſo effectuates the diſmiſſion of Ulyſſes. The

games

games of the Æneid, ſo injudicioufly *, becauſe unſeaſonably and without reaſon introduced, reſemble thoſe of the Iliad, which were neceſſary to be performed in honour of Patroclus's funeral. The deſcent into hell by Æneas is ſimilar to the evocation of ghoſts by Ulyſſes, but ſuperior to it. The liſt of warriors on the ſide of Turnus is like the catalogue in the ſecond book of the Iliad. The very injudicious abſence of Æneas, on whom all depended, from the ſcene of action, is a vicious † imitation

* A quelque propos cette tempête au cinquiéme livre? préciſement pour aller en Sicile fair une deſcription de jeux funèbres. C'étoit une belle ſcène qu'il falloit placer quelque part. Homère la place après tous les combats, longorum operum finis, dans l'endroit de plus naturel, après la mort de Patrocle, et il a l'addreſſe d'y faire combattre les uns contre les autres les hèros Grecs, qu'on a vûs dans le poëme, pour évaluer avec préciſion leur valeur, et régler leurs rangs. Ce n'eſt pas pour celébrer un anniverſaire; mais pour honorer des funéralles. Pourquoi Enée n'avoit-il point fait ces jeux l'annee précédente dans le temps conſacré pour les obſeques? Il s'en aviſe un an après. D'ailleurs à quoi ſert-il de nous montrer de gens qu'on ne connoit pas, qui ne reparoîtront plus dans le poëme, ou qui y paroîtront dans un autre genre que celui où on les a vûs? Abba Batteux. Princip. de la Literat. vol. II. p. 398.

† Pourquoi Enée va-t-il lui-meme chercher du ſecours?

tion of the abſence of Achilles from battle. If Æneas * has celeſtial armour, Achilles has alſo the ſame. The fine night-ſcene of Dolon and Diomed is reſembled by the epiſode of Niſus and Euryalus. The phantom which wore the image of Turnus is drawn like the phantom which repreſented Æneas in the Iliad. The funeral proceſſion in which Æneas ſends Pallas to be buried, anſwers to the pomp with which Achilles paid the laſt rites to Patroclus. The Trojans in the Iliad propoſed a truce for bury-

cours? Il falloit apparement qu'il fut abſent comme Achille, afin de faire voir a ſon retour ſa ſuperiorite ſur Turnus, qu'aucun héros Troyen n'avoit pû arrêter pendant ſon abſence. Mais cette abſence eſt une imprudence. Quel dieu lui avoit répondu que ſon camp ne ſeroit point forcé? Si Turnus l'avoit emporté, comme cela a manqué d'arriver, qu'auroit fait Enée á ſon retour, avec ſes troupes auxiliares? Achille ſe sépare, il eſt vrai; mais il eſt à portée de défendre les vaiſſeaux, ſi Hector pouſſe trop loin ſes ſuccès; et il les défend en effet, quand cela arrive. Batteux, vol. II. p. 399.

* Vénus apporte à Enée des armes divines: n'avoit-il donc point d'armes auparavant, lui qui avoit tant combattu? Thétis en apporte à Achille dans l'Iliade; mais Achille n'en avoit plus. Il avoit prêté les ſiennes a Patrocle, et Patrocle les avoit perdres, en mourant de la main d'Hector. Virgile vouloit avoir le plaiſir de décrire les deſtins brillans d'Auguſte. Batteux, vol. II. p. 400.

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ing their dead, as the Latins do in the Æneid. Turnus and Drances disagree in their opinion, as Hector and Polydamas do in B. 18. of the Iliad. Though indeed it has been said by some critics, that Mark Antony is drawn in the character of Turnus, and Cicero in that of Drances. Latinus dissuades Turnus from the single combat; Priam does the same to Hector. Turnus is importuned by Amata and Lavinia; Hector by Andromache and Hecuba. A solemn sacrifice is made by Latinus and Æneas, as by Hector and Agamemnon, before the single combat. Æneas is wounded by a treacherous dart; Menelaus experiences the same perfidy. At length as Hector is killed by Achilles, so Turnus falls by the sword of Æneas.

Now though it were granted, that the similes of Virgil, which resemble those of Homer, may be the effects of chance (which yet is a very improbable supposition), still it can never be conceived that so manifest a similarity of subject, such continual resemblance of parts, such constant imitation of each other, which are found between the Æneid, and Iliad and Odyssey, can have proceeded from any thing

but

but direct design. Therefore either the Æneid must have been the original, or the Iliad and Odyssey. If the Æneid, then it was first written. But that it was not first written, but, on the contrary, that the Iliad and Odyssey were prior to the Æneid, has already been proved in part by the references of Aristotle, and will be further evinced by another professed imitator of Homer, that most admirable of all the Greek tragedians, who had a proper mixture of the φοβερον and ελεεινον, without running into excess on either side, the incomparable Sophocles.

This poet being born in the four hundredth and ninety fifth year before the Christian year, continued writing most probably till the four hundredth and twentieth year before the same æra; for it is well known he was of an advanced age, when he composed the Oedipus Coloneus. Of the tragedies of Sophocles there is not one, which does not take part of its story from Homer's writings; and three of the seven plays have perpetual allusions to those writings, and in many parts are imitations of them. The Trachiniæ seems to have derived least from that source; but even in this play

we find the death of Iphitus occaſioned by Hercules related in a manner different indeed from Homer's, but yet ſo as to give us reaſon to think, that Sophocles had in his mind the twenty-firſt book of the Odyſſey, v. 25. The fable on which the Oedipus Tyrannus is founded occurs in B. 11. v. 270. of the Odyſſey. The name of Επικαστη indeed is ſubſtituted for Ιοκαστη; but the circumſtances of her marrying her ſon, and upon the diſcovery of this marriage, deſtroying herſelf, are related by Homer; and alſo, that Oedipus was king of Thebes. The plague at Thebes is in imitation of the plague, which in the opening of the Iliad is ſaid to have deſtroyed the Greeks. Tireſias (who is often mentioned in B. 11th of the Odyſſey) acts a ſimilar part to that of Calchas; and the rage which Oedipus conceives againſt the Theban prieſt correſponds with Agamemnon's anger againſt the Grecian. The quarrel too between Oedipus and Creon may be thought to reſemble that between Agamemnon and Achilles. So far as the Oedipus Coloneus and Antigone relate to the Theban war, they too have a reference to Homer, who in Il. B. 4. v. 376.—398—B. 5. v. 802—808—B. 14.

B. 14. v. 113—114. makes mention of the Theban ſtory. The Philoctetes, a romantic, intereſting, and charming play, has for its principal characters Philoctetes, Ulyſſes, and Neoptolemus, all Homerical perſonages. The ſituation of Philoctetes in the iſle of Lemnos, the wound with which he was afflicted, the neceſſity, under which the Greeks would lie, of ſoon recalling him, are circumſtances mentioned by Homer in Il. B. 2. 721. The craft of Ulyſſes is the ſtriking characteriſtic by which that hero is diſtinguiſhed throughout the Iliad and Odyſſey. The generous and high ſpirit of Neoptolemus, who ſpurns at the idea of telling a lie, is ſuitable to the opinion we form of him when we read B. 11. v. 512—536 of the Odyſſey, wherein his virtues ſo becoming his years are ſet forth in ſuch a manner to his father's ſpirit, that

—— —— Ψυχη δε ποδωκεος Αιακιδαο
Φοιβα, μακρα βιβωσα, κατ' ασφοδελον λειμωνα,
Γηθοσυνη, ὁ οἱ ἡον εφην αριδεικελος ειναι.
Od. 11. 537.

Nothing can be conceived more natural, than that Philoctetes after an abſence of many years

from the Grecian army, ſhould not only cry with ecſtaſy, on hearing again a Grecian voice,

Ω φιλ]α]ον φωνημα· φευ το και λαβειν
Προσφθεγμα τοιωδ' ανδρος εν χρονῳ μακρῳ.
Phil. 237.

but ſhould alſo be impatient to enquire for thoſe of his former companions, whoſe memory he reſpected. Accordingly at v. 330. a dialogue enſues between Neoptolemus and Philoctetes, in which the latter particularly aſks for information about Achilles, Ajax, Patroclus, and Neſtor. It were loſs of time to prove, what every one muſt know, that theſe are all Homeric characters. Then again, the ſailor, who comes diſguiſed like a merchant, tells Neoptolemus, that Ulyſſes and Diomed (v. 600.) are ſailed together in order to bring back Philoctetes to the Grecian camp. The aſſociating of theſe two heroes together in ſuch an enterprize is entirely after the practice obſerved by Homer, who ſends them together after the horſes of Rheſus, that valour might be tempered with wiſdom, and wiſdom ſtrengthened by valour.

The ſtory then on which the Philoctetes is founded, the principal characters introduced in

it, and the manner in which thoſe characters act, being all taken from Homer, we may ſafely pronounce this play to be truly Homerical.

Equally Homerical alſo is the Electra. The very opening of it is in imitation of that paſſage of the Odyſſey, wherein Minerva points out to Ulyſſes, on his return to Ithaca, the ſeveral moſt conſpicuous parts of the iſland:

Φορκυνος μεν ὁδ' εσι λιμην, ἁλιοιο γερονλος·
Ἠδε δ' επι κραλος λιμενος τανυφυλλος Ελαιη·
Αγχοθι δ' αυλης ανλρον επηρλον, ηεροειδες,
Ἱρον Νυμφαων, αἱ Νηϊαδες καλεονλαι·
Τελο δε τοι σπεος ευρυ καληρεφες, ενθα συ πολλας
Ερδεσκες Νυμφαις τελησσας ἑκαλομβας·
Τελο δε Νηριλον εσιν ορος, καλαειμενον ὑλῃ.

Od. 13. 345.

The return of Oreſtes to Mycenæ, and the vengeance, which he would take on Ægyſthus, are mentioned in Homer's Odyſſ. B. 1. 32--43.

The fame, which Oreſtes acquired by having killed the murderer of his father, is intimated in the Odyſſ. B. 1. v. 298—300.

The guilt of Ægyſthus and virtue of Oreſtes are again ſpoken of in Odyſſ. B. 3. v. 193—198.

The death of Agamemnon, occaſioned by the ſubtilty and artifice of Ægyſthus and Clytemneſtra, is mentioned in Odyſſ. B. 3. 234. The ſame ſubject (with the uſurpation of Ægyſthus over Mycenæ, the return of Oreſtes, and the vengeance which the ſon took on the ſlayer of his father,) occurs in the ſame book, v. 303—310.

The treachery of Ægyſthus, and barbarous manner in which Agamemnon was killed, are related in Odyſſ. B. 4. 521—537. and added to theſe facts is the cruelty of Clytemneſtra in B. 11. v. 408—425.

Few ſtories of antiquity ſeem to have been more famous than this of Agamemnon's death, and the vengeance taken on Ægyſthus by Oreſtes, if we may judge from the frequent mention made of it in Homer, and from its being the foundation of three plays by three different authors, the Agamemnon by Æſchylus; the Electra, by Euripides; and one of the ſame title, now under conſideration, by Sophocles.

But

But Sophocles hath not only founded his play on the Homeric ſtory; he hath moreover, in one particular paſſage, obviouſly imitated his favourite bard: for the chariot-race, in which Oreſtes is feigned to have been killed, is undoubtedly copied from the chariot-race deſcribed in the twenty-third book of the Iliad. So that we may fairly conclude that not only the Philoctetes, but the Electra alſo, are ſtrictly Homerical plays.

Perhaps the Ajax * will be deemed more Homerical than either of the other two. The ſituation of Ajax's tent, ενθα ταξιν εσχαλην εχει, v. 4. agrees with Homer's words in B. 8. v. 222. Il.

Στη δ' επ' Οδυσσηος μεγακηΐει νηϊ μελαινη,
Ἡρ' εν μεσσαλῳ εσκε, γεγωνεμεν αμφιϐεραωσε,
Ημεν επ' Αιανλος κλισιης Τελαμωνιαδαο,
Ηδ' επ' Αχιλληος, τοι ρ' εσχαλα νηας εϊσας
Ειρυσαν, ηνορεη ϖισυνοι, και καρΐει χειρων.
Il. 8. 222.

* This play ſeems to have more of the Doric dialect than any other. The reaſon is, becauſe the ſlaughter of cattle, which belonged to the Βεκολοι Ανδρες, was the groundwork of the fable, ſo that rural imagery and bucolic language were peculiarly proper to be introduced.

The epithet Σακεσφορος, v. 19. alludes to the φερων σακος, ηϋτε πυργον. Il. 11. 485.

Why ſhould Ulyſſes be employed in ſearching out the perpetrator of the atrocious fact, that had been committed, but becauſe he had been ſent as a ſpy in the Iliad? That cowardice, which he often betrays in the Iliad, is diſcovered alſo in v. 76. of the Ajax.

Tecmeſſa is equally concerned for Ajax, as Briſeis is for Achilles when Patroclus lies dead.

The pathetic ſpeech, which ſhe makes (v. 485.) in order to diſſuade Ajax from any deſperate attempt, is a cloſe imitation of Andromache's ſpeech in B. 6. of the Iliad. And with the reply of Hector may be compared the anſwer made by Ajax, though it be in terms more ferocious and obdurate. The very circumſtance of Hector's taking his ſon is not omitted by Sophocles. Ajax alſo takes Euryſaces, and ſays (moſt highly in character) when he bids Tecmeſſa bring him,

Αιρ' αυλον, αιρε δευρο· ταρβησει γαρ ου
Νεοσφαγῆ τεκον γε προσλευσσων φονον,
Ειπερ δικαιως ες' εμος τα πατροθεν.

Aj. 545.

In

In the lamentation of Teucer over his brother, mention is made at v. 1048. of the fatal purpoſes, to which the mutual gifts of Ajax and Hector had been applied. Theſe gifts are the belt given by Ajax, and the ſword by Hector, in book 7. v. 303. of the Iliad.

The mention, which Teucer makes of his being illegitimate, and the taunting manner in which Menelaus jeers him as being an archer, are circumſtances intimated by Homer in B. 8. 281. of the Iliad.

Now, whoever will be at the pains to compare the ſeveral paſſages cited from Homer with the ſeveral paſſages in the plays of Sophocles, cannot but conclude that at leaſt in the Ajax, Electra, and Philoctetes, the tragic poet confeſſedly meant to copy from and imitate the epic bard; and that in the four other plays there is ſtrong reaſon to think that Sophocles very often had Homer in his mind.

But if Sophocles in three plays copies from and imitates Homer, then Homer's writings muſt have been prior to thoſe of Sophocles; and thus we have an additional proof of the

anti-

antiquity of the Iliad and Odyſſey. For as it is well known that Sophocles lived more than two thouſand years ago, and yet was ſubſequent to Homer, it follows of courſe that Homer's writings are as much more than two thouſand years old, as Homer was prior to Sophocles.

Thus then we have fixed the loweſt date of Homer's writings at more than two thouſand years; which date is aſcertained by the apparent imitation of thoſe writings by two capital poets, and by the remarks on the Iliad and Odyſſey (remarks which are applicable to no other writings extant,) made by ſix moſt eminent critics, the authenticity of whoſe works has never been queſtioned. And this argument for the antiquity of Homer's Iliad and Odyſſey is ſo irrefragable, that I ſee but one way by which it can be overturned: and that is, if any one ſhould ſay, that " 'tis very true theſe poets have ſo apparently imitated, and theſe critics have illuſtrated ſome writings called indeed Homer's; but not the writings which we *now* have, for *they* are all forged ſince the time of thoſe poets, and at leaſt ſince the time of Macrobius." But an adverſary, who could be

mad

mad enough to urge ſuch an objection, muſt ſupport his argument by ſaying, that the forger * of the Iliad and Odyſſey had all theſe

* A ſuſpicion has ſomewhere or another been hinted, that the two laſt books of the Iliad were not written by Homer. But (beſides the chariot-race in the Electra) the latter ſcenes in the Ajax of Sophocles moſt certainly prove thoſe books to have been at leaſt of higher antiquity than that of Sophocles himſelf; for the anxiety, which the tragic poet makes Teucer manifeſt for the burial of Ajax, is plainly in imitation of the concern ſhewn by Achilles and Priam for the funeral obſequies of Patroclus and Hector. It might be ſaid too (and I believe has been ſaid by others) that no one but Homer could have conceived ſo fine an idea, as that of bringing Priam and Achilles together; or could have exhibited ſo affecting a ſcene, as that of a father kiſſing the very hands which had been imbrued in the hands of his children. This interview alone ſtamps the laſt book of the Iliad as the production of Homer, and of Homer only.

" Homer and the Greek tragedians have been likewiſe cenſured, the former for protracting the Iliad after the death of Hector; and the latter, for continuing the Ajax and Phæniſſæ after the deaths of their reſpective heroes. But the cenſurers did not conſider the importance of burial among the ancients; and that the action of the Iliad would have been imperfect without a deſcription of the funeral rites of Hector and Patroclus: as the two tragedies without thoſe of Ajax and Eteocles: for the ancients eſteemed a deprivation of ſepulture to be a more ſevere calamity than death itſelf." Eſſay on Pope, p. 129. 2d edit.

critics

critics and poets before him at the time he was writing, and conformed the ſtories and whole portions of verſes agreeably to what he found in Virgil, Sophocles, Ariſtotle, Dionyſius, Longinus, Quintilian, and Macrobius. For if he had not all theſe books before him, it would be beyond the poſſibility of chance, that the forger ſhould ſo frame the works as to make them correſpond exactly with the imitations, remarks, and citations of ſo many different writers. But an argument ſupported by ſuch an aſſertion would be deemed futile, becauſe it would be founded on a ſuppoſition which could not be admitted, viz. that any one man or any ſet of men could poſſeſs ſufficient abilities and art to make the Iliad and Odyſſey, though a later forgery, correſpond with Sophocles, Virgil, and the ſeveral Homerical critics, as exactly as Sophocles, Virgil, and thoſe critics now correſpond with Homer, from having nothing more to do than to conform themſelves to him who was prior to them. Which ſuppoſition would be inconceivable. And one might as ſoon imagine the whole to be leſs than its parts, as believe either that the greater works the Iliad and Odyſſey were written after

thoſe

thoſe leſs ones, the critiques; or that the Iliad and Odyſſey, which are infinitely more extenſive, are only copies after two poets, whoſe works are more confined, in their ſubject and execution. And thus an objector would be reduced "ad abſurdum," if not "ad impoſſibile," and ſo by every law of reaſoning his objection would fall to the ground.

We have traced then the antiquity of the Iliad and Odyſſey, from the time of Euſtathius in the twelfth century after the Chriſtian æra, to the time of Sophocles, who lived four hundred and twenty years before that æra commenced. And now to the proof of Homer's antiquity, which reſted on the imitations of him made by Sophocles, may be addded the teſtimony of Plato, and Herodotus.

As Plato was born 429 years before the Chriſtian æra, but Sophocles 495, Sophocles of courſe is the elder by ſixty-ſix years. By citing therefore the teſtimony of Plato, it is not meant that Homer's antiquity can be carried quite ſo far up by his references and quotations, as it has been by the imitations of Sophocles.

But

But the difference of ſixty-ſix years being of little ſignification in a controverſy of this kind, it is preſumed that if Homer's writings can be proved to have exiſted in Plato's time, no objection would be made to their exiſtence ſixty-ſix years previous to Plato.

The writings of Homer then certainly did exiſt in the time of Plato; for beſides the innumerable paſſages, in which that philoſopher ſometimes praiſes and ſometimes cenſures Homer, and beſides that it evidently appears from all which is ſaid of Homer, that the Homer who was baniſhed from Plato's republic, but with a crown, was the identical poet whoſe works we read at this day, there is yet ſtronger evidence to prove, that the Iliad and Odyſſey were then actually extant. And this evidence ariſes from the very frequent quotations, which Plato makes from Homer. Many are the verſes cited at full length; and there are alſo many paſſages in which Plato interſperſes Homeric phraſes, in the ſame manner as the fathers do the texts of Holy Scripture. But the quotations made by Plato correſpond with the lines, which we now find in the Iliad and Odyſſey; there-

therefore it may be concluded that the Iliad and Odyſſey exiſted in his time, as it does now.

Herodotus is reckoned to have been born about four hundred and eighty-four years before the Chriſtian æra; and therefore may be called cotemporary with Sophocles. This hiſtorian in his ſecond book, c. 53. conjectures that Homer was prior to himſelf four hundred years. Which conjecture if any one will admit, the antiquity of Homer would then be carried up to more than two thouſand ſix hundred and ſixty years ago. I will not however avail myſelf of Herodotus's bare opinion, to fix Homer at that period: but I may be allowed to argue for the exiſtence of the Iliad and Odyſſey at leaſt when Herodotus wrote: and this is evident from one ſingular circumſtance, viz. * The language and ſtyle of Herodotus bear as great a reſemblance to the language and ſtyle of

* Μονος Ηροδοτος Ὁμηρικωτατος εγενετο; Στησιχορος τε πρωτερον, ὁ τε Αρχιλοχος· πανυ δε τετων μαλιστα ὁ Πλατων, απο τε Ὁμηρικε εκεινε ναματος εις αυτον μυριας ὁσας παραπροπας αποχετευσαμενος. Longin. ſ. 13. This is a confirmation of what has been ſaid on the manner in which Plato and Herodotus eſtabliſh the antiquity of the Iliad and Odyſſey, by their imitation of the ſtyle, in which thoſe poems are written.

Homer,

Homer, as Livy's diction does to that of Virgil. So that, were any one diſpoſed to ſay that Homer was not elder to Herodotus, yet from this ſimilarity of ſtyle he ought in reaſon to allow that the two writers were at leaſt cotemporaries. And even thus we ſhould maintain the ground, on which we had ſettled Homer to have exiſted at a period exceeding two thouſand years.

And ſo much for external evidence.

In order to place the Iliad and Odyſſey ſtill higher, we muſt have recourſe to internal evidence. But before this evidence is produced, I muſt premiſe three things:

1. That, without exaggerating as the ancients did when they ſaid that the principles of every art and ſcience were to be deduced from Homer, we may ſafely conclude from the knowledge which he diſplays in his works, that he was acquainted with all the learning, and all the arts and ſciences known in his time.

2. That, as the manner of Homer in deſcribing any thing relating to the arts and ſciences, whether it be the art of war, or agriculture,

culture, the gymnaſtic or mechanic arts, whether it be the ſcience of architecture, aſtronomy, divination, geography, hiſtory, or politics; I ſay, that as the manner of Homer in deſcribing any thing, which relates to either of theſe arts, is to be ſo circumſtantial, that not a ſingle article within the compaſs of his knowledge is omitted by him; it may be collected, that if on any occaſion he has omitted to mention ſome particular articles (which articles he probably would have known, had they been known at all to his countrymen,) then theſe articles were ſuch as to the Greeks were yet unknown.

And 3. If it may be inferred from Homer's ſilence, that certain articles relative to arts and ſcience were in his time unknown to Greece in general; and yet it is clear that afterwards they were well known; then it will follow, that Homer wrote in an age when Greece was but beginning to improve in civilization and knowledge, which in the Grecian hiſtory is an early period.

If theſe premiſes are good, then it will appear that Homer was an early writer, at leaſt ſo far as the hiſtory of Greece is concerned.

There are then five articles, relating, the firſt to legiſlation, the ſecond to navigation, the third to aſtronomy, the fourth to dreſs, the fifth and laſt to a valuable part of commerce, omitted by Homer. From which omiſſion we may conclude, that thoſe articles were unknown to Homer. And if unknown to Homer, as he was ſkilled in all the learning and ſcience of his time, they were unknown to the Greeks in general. And if unknown to the Greeks in general, then were the Greeks as yet but in a rude ſtate comparatively ſpeaking with what they afterwards attained to: and as that rude ſtate was at an early period, and yet Homer lived in that ſtate, it follows that Homer alſo was at an early period; which will appear more fully from conſidering the five articles omitted by him.

1. It is well obſerved by KEDDINGTON, that "Greece ſhould ſeem to have had no uſe of written laws in his (i. e. Homer's) time, from the word Νομος not being to be found either in the Iliad or Odyſſey: and accordingly in the third compartment of Achilles's ſhield, we are told that two talents of gold were to be given

to the elders, who pronounced the moſt equitable judgement: Δικη is the word uſed here, and Θεμιϛα occurs in ſeveral places in the Iliad *."

This remark is juſt in every point, excepting that the author of it has not expreſſed his own meaning in terms ſufficiently full. He intended to ſay, no doubt, that the word Νομος did not occur in Homer, ſignifying " a written law," and not that it did not occur at all. For it does occur very often, but always ſignifies " a paſture," except in Il. 20. 249. where επεων πολυς νομος is uſed metaphorically, and νομος ſignifies either " a proviſion" or " quantity," or (as we ſay in Engliſh) " a large field of words †."

The kings in Homer's time ſeem to have been little more than chief warriors and judges. And in their judicial capacities, they do not

* Keddington's Critical Diſſertations on the Iliad, p. 38.

† On Il. 20. v. 20. is the following note, which confirms *Keddington*'s remark: " Νομος, accentu in penultimâ, quæ vox *legem* ſignificat apud Homerum non reperitur; quod præter grammaticos, notavit etiam Joſephus, lib. 11. contra Appionem." See Clarke's Homer.

appear to have had any written laws by which to decide controverſies, but only the natural ideas of juſtice; or, as we ſay in common, the law of nature. Hence it is, that Ulyſſes in the ſecond Iliad ſays,

——— ——— ——— Εἰς κοιρανος ἐσω
Εἰς βασιλευς, ᾧ ΕΔΩΚΕ ΚΡΟΝΟΥ ΠΑΙΣ
ἀγκυλομητεω
Σκηπτρον τ' ηδε ΘΕΜΙΣΤΑΣ, ἱνα σφισιν ἐμβασιλευῃ. Il. B. 2. 204.

in which paſſage we ſee, that the θεμιστας by which kings were to govern, were the gift of Jupiter; by which nothing elſe can be underſtood, than the law of nature proceeding immediately from heaven. And this interpretation will be confirmed, if we compare with this paſſage, another in B. 1. 238.

——— ——— Νυν αυτε μιν ἰῆες Αχαιων
Εν θαλαμῃς φορεῦσι δικασπολοι, οἱτε Θεμιστας*
Προς Διος ειρυαται ——— ———

where the θεμιστες are expreſsly aſſerted to be from Jove.

The

* Let us not be haſty in aſſerting that the heathens had no notion of the eternal and immutable difference of right and wrong. Dr. Clarke himſelf has not maintained

The firſt lawgiver, among the Greeks, whoſe life is recorded with any ſhadow of authenticity, is LYCURGUS. This king of Sparta is placed by Rollin at 884 years before Chriſt. And the next to him in order of time, is DRACO, archon of Athens; and then SOLON, both of whom are placed 604 years before the Chriſtian æra. The laws of Solon, it is well known, were expreſsly called Νομοι, to diſtinguiſh them from the inſtitutions of *Draco*, called Θεσμοι. And there is ſome reaſon to think that the laws were FIRST called Νομοι in Solon's time, from the derivation of the word; as it comes from Νεμω "diſtribuo," and is founded upon the idea of a legiſlation, which will diſtribute impartial juſtice to all: whereas the Θεσμοι of Draco were abſolute decrees, the tained this doctrine more poſitively, than it is taught in theſe noble lines,

Ουδε σθενειν τοσσδον ωομην τα σα
Κηρυγμαθ', ως ΑΓΡΑΠΤΑ κ' ΑΣΦΑΛΗ̃ θεων
Νομιμα δυνασθαι θνητον ονθ' ὑπερδραμειν.
Ου γαρ τι ΝΥΝ γε, κα', ΧΘΕΣ, αλλ ΑΕΙ ζωσι
ΖΗ ταυτα, κ' εδεις οιδεν εξ ὁτου φανη.

Soph. Ant. 459.

The words are ſpoken by Antigone to Creon. They evince that man is under a moral obligation, which never can be diſpenſed with, or ſuperſeded.

very eſſence of which was that ſevere principle, that all offences were equally criminal: and Lycurgus's poſitive decrees ſeem to have been ſo marked with rigor and auſterity, that they deſerve to be called rather Θεσμοι than Νομοι. According to the Νομοι equity might be obſerved; but with regard to the deciſions of the Θεσμοι, it might be ſaid, "ſummum jus, ſumma injuria." To take therefore the loweſt date of the time when laws (νομοι) were certainly eſtabliſhed, let us fix upon the five hundredth and fiftieth year before the Chriſtian æra, which will be allowing fifty years for the maturity of Solon's age. If then we fix that νομοι were at that period firſt eſtabliſhed, and if it appears that Homer lived before their eſtabliſhment, (as there is certainly reaſon to believe he did, from his total omiſſion of the word νομος "a law") it will follow that Homer's antiquity is advanced almoſt ſeventy years higher than it was proved to be by the teſtimony deduced from the imitation of the Homeric ſtyle by Herodotus; for Herodotus lived four hundred and eighty-four, but Solon is reckoned to have flouriſhed five hundred and fifty years before the Chriſtian æra.

And

And here it ſhould be obſerved, that in the life of Solon a particular circumſtance is mentioned, which proves at leaſt the catalogue of Homer to have exiſted, and even to have been of great authority, before the age of that lawgiver. It is related by Demoſthenes * and Polyænus, that when Salamis had revolted from the Athenians, after many fruitleſs attempts to recover it again, the Athenians decreed that death ſhould be inflicted on any perſon, who ſhould propoſe renewing the Salaminian war. Solon however, regardleſs of his own danger, feigned madneſs, ruſhed into the forum, pronounced ſome ſpirited Ασμαλα Αρηϊα, and animated his countrymen to reſume their arms. "Alii ſcriptores ferè omnes (ſays *Clarke* †) HOMERI inſuper auctoritate uſum SOLONEM teſtantur; citatis duobus his verſibus,

Αιας δ' εκ Σαλαμινος αγεν δυοκαιδεκα νηας,
Στησε δ' αγων, ϊν' Αθηναιων ιζανο φαλαγγες.
Il. 2. 557.

Αθηναιοι Ὁμηρῳ μαρτυρι εχρησανο περι Σαλαμινος.
Ariſtot. Rhet. lib. I. cap. ult.

* See Taylor's Demoſth. p. 169. vol. I. Περι Παραπρεσβειας, and Polyæn. Strat. L. 1. c. 20.

† See Clarke on Il. 2. 557.

Ἔνιοι δε φασι και εγγραψαι αυτον (i. e. Σολωνα) εις τον καταλογον τυ Ὁμηρυ (μετα τον "Αιας δ' εκ Σαλαμινος αγεν δυοκαιδεκα νηας,") Στησε δ' αγων, &c. Diog. Laert. in Vita Solonis.

Now though it ſhould be true that Solon actually did foiſt this verſe into Homer's catalogue, yet it muſt be equally true that ſuch catalogue muſt have exiſted, into which he did foiſt it; and muſt have been of ſome authority too, or elſe why ſhould Solon appeal to it? But authority is not uſually affixed to productions of recent date; we may therefore fairly conclude, that Homer's catalogue was at leaſt of fifty years ſtanding, when thus appealed to as an authentic document.

If I ſhould be told, that all this tends only to eſtabliſh the antiquity of the catalogue, I would reply, that, if the catalogue then exiſted, it is moſt probable that the other main parts of the Iliad and Odyſſey exiſted alſo; and for this plain reaſon; becauſe it is not likely that the catalogue (which is the eaſieſt to be forged) ſhould be an original, but the main part of the Iliad and Odyſſey (the coherence and conduct of which have never yet been equalled) ſhould be

be a forgery; for it would be a contradiction to ſuppoſe that of two given parts of any poem, the one eaſy, the other difficult to write, the eaſy part ſhould be genuine, but the difficult one ſpurious. It would be repugnant to every idea we conceive of Homer's genius, to imagine that he wrote indeed the inferior paſſages, but that the ſuperior ones were ſince forged by another.

We may then add another fifty years to Homer's antiquity, which will raiſe him to ſix hundred years before Chriſtianity.

2. The ſecond article, omitted by Homer, relates to navigation. No one can be more particular than Homer is, in deſcribing every part of a ſhip, which came within the compaſs of his knowledge, and that compaſs compriſed the whole ſtate of navigation as practiſed in his days. We have the keel σειρα, Il. 1. 482. and τροπις in the ſame ſenſe, Odyſſ. 5. 130. the ſides τοιχοι, Odyſſ. 12. 420. the prow, πρωρα, Odyſſ. 12. 230. the ſtern, πρυμνα, Odyſſ. 13. 84. a ſhip is called well benched, or well banked, εϋσελμος, Il. 2. 170. we read of the middle benches, ζυγα, Odyſſ. 13. 21. the oar, ερετμος, Il. 1. 435.

ι. 435. the leather by which the oar was tied; τροπος, Odyſſ. 4. 782. the maſt ἱστος, the ſails ἱστια, the place in which all naval inſtruments were kept ἱστοδοκη, the cables πρυμνησια, all in Il. 1. v. 433, &c. the rudder πηδαλιον, Odyſſ. 3. 281. and what were called ευναι, Il. 1. 436. which word is commonly rendered "anchoræ," but moſt certainly did not mean ſuch anchors as we now uſe, and were afterwards in uſe among the Greeks. For ευναι in Il. 14. v. 77. ſignifies "wooden levers, or rollers, on which the ſhips reſted when drawn up on the ſhore," ὑψι δ' επ' ευναων ἑρμισσομεν, where ὑψι "notat ſtatum navis altiorem, ac in planâ terrâ; et ſermo eſt de navibus a mari remotioribus. Nam duo erant ordines navium ſubductarum; unus mari propinquior, et de his ſermo eſt, v. 75. alter a mari remotior, de quo eſt, v. 77." as DAMMIUS rightly obſerves on the word ευνη. Taking therefore ευνη to be a lever or log of wood, in that ſenſe it may be uſed to ſignify an anchor, agreeably with what POTTER remarks, "The moſt ancient anchors are ſaid to have been of ſtone, and ſometimes of wood *." Now the ſtate of navigation in

* Potter's Antiq. vol. II. p. 131.

Homer's

Homer's time muſt have been very imperfect, ſince the αγκυρα does not appear to have been as yet invented *; for the word occurs no where in the Iliad and Odyſſey. The inventor of the αγκυραι αμφιγομοι, or αμφιβολοι, is ſaid to be ANACHARSIS †. 'Tis well known that this Scythian philoſopher was cotemporary with Solon. If therefore he invented the anchor, and Homer's poems were written before ſuch invention, then it will follow that Homer's poems were prior to Anarcharſis: and as Anarcharſis, the friend of Solon, lived five hundred and fifty years before Chriſtianity, Homer's poems muſt of courſe be of higher date even than that. And ſo we have another proof of their antiquity.

3. KEDDINGTON, who was quoted above, has moreover remarked, that Homer "certainly wrote the Iliad (he ſhould have ſaid, "and the Odyſſey") before the day was divided into

* WOOD, in his book on the Genius of Homer, has remarked this. See p. 38.

† Και τον Αναρχαρσιν δε ανθρωπον σοφον καλων ὁ Εφορος, τουτε φησιν ειναι τε γενες· νομισθηναι δε και ἑπτα σοφων ἑνα, τελειᾳ σωφροσυνῃ και συνεσει· εὑρεμαθα τε αυτε λεγων τα τε ζωπυρα, και την Αμφιβολον Αγκυραν. Strabo, B. 7. p. 209. edit. Caſaubon.

into hours, and when men* measured it by the progression of the sun only, without the use of "dial or clock":" and distinguished the particular parts and times of it by the most usual employments, as (Odyss. 12. v. 439.) from the rising of the *judges:* and (in 11th Il. v. 86.) from the dining of the *woodman:* and the night we find divided into "three watches" (Il. 10. 253†.") to which pleasing marks of primæval simplicity he might have added "the time of unyoking the oxen," whereby the evening is signified

Ημος δ' ηελιος μεδενειισσεδο βαλυδονδε‡. Il. 16. 779.

Now if the Iliad and Odyssey were written before the invention of dials, they were written before the five-hundredth and forty-seventh year preceding Christianity: for about that time flourished ANAXIMANDER, of whom SUIDAS says, Πρωδος δε ισημεριαν εὑρε, και τροπας· και ὡρολογειαν· και την γην εν μεσαιδαδῳ κειισθαι. Γνωμονα τε εισηγαδε. See articl. Αναξιμανδρος.

* It is somewhat remarkable, that the TAHEITEANS, like the ancient GAULS, should count their time by nights, not by days. See FORSTER's Observations, p. 403. and Cæsar's Comment. B. 6. c. 16.

† Keddington's Crit. Diss. on the Iliad, p. 38.

‡ The beauty of the rural idea contained in βαλυδονδε is entirely lost by Pope's translation,

"But when his evening wheels o'erhung the main."

4. The

4. The fourth article omitted by Homer relates to dreſs, or ornament. MONTFAUCON obſerves on finger rings, "Leur uſage ne paroit pas avoir éte fort commun en Grece du tems d'Homere: du moins n'en parle-t-il pas ni dans l'Iliade, ni dans l'Odyſſee*." Had rings been in uſe among the Greeks at that period, it is moſt probable that Homer would on ſome occaſions have adorned his principal perſonages with them: but he does it no where; from whence we may conclude that Montfaucon's remark is true. We are however ſure that rings were in uſe among the Athenians in the time of Solon; for DIOGENES LAERTIUS in the life of that lawgiver ſays, it was ordained by him, "Δακτυλιογλυφῳ μη εξειναι σφραγιδα φυλατ]ειν, τυ ϖραθεν]ος δακτυλιυ†." Since then rings were uſed in Solon's time, and Homer's poems were prior to ſuch uſe, they were prior alſo to Solon, whom we have before ſuppoſed to have flou-

* See Montfauc. Antiq. Expliq. vol. 3. lib. 1. c. 11.

† Diog. Laert. Vit. Solon. Segm. 57. On which words Caſaubon obſerves, "Notandum autem quàm ſit antiquus annuli uſus, quem negat Plinius Iliacis temporibus fuiſſe cognitum, quoniam (inquit) conditas arcis veſtes, vaſaque aurea, et argentea, et ea colligata, nodi non annuli notâ Homerus indicat."

riſhed

riſhed about five hundred and fifty years before Chriſt *.

5. The fifth and laſt article omitted by Homer, conſtitutes a valuable branch of commerce, though of no intrinſic value in itſelf, "a precious ſtone." There is not in Homer a ſingle word that expreſſes any ſuch idea as a gem, or that can give us reaſon to ſuppoſe he was at all acquainted with the uſe or worth of precious ſtones.

Let us examine thoſe paſſages in the Iliad and Odyſſey, wherein mention of precious ſtones would moſt probably have been made, had they been known to Homer.

* An ingenious and learned friend ſuggeſts to me the mention of Plato's ſtory about the ring of Gyges; which ſtory he ſuppoſes to have originated in the eaſt, to have been brought thence by the Phœnicians to the Ægyptians, and to have been related by the Ægyptians to Plato. He thinks it alſo to have been the groundwork of the romantic tale about the brazen horſe, the mirrour, and the ring, ſent from "Araby and Ind" to Cambuſcan king of Tartary. See "The Squieres Tale" in Chaucer, vol. 2. p. 100. *Tyrwhitt's* edit. The ſtory of Gyges occurs in Plato's Republic, B. 1. p. 90. *Maſſey's* edit.

The

The ſceptre of Achilles is

χρυσεοις ηλοισι πεπαρμενον. Il. 1. 246.

The ſword of Agamemnon is

ξιφος αργυροηλον. Il. 2. 45.

Therſites groans when ſtruck

σκηπτρῳ ὑπο χρυσεῳ. Il. 2. 268.

The belt of Menelaus is faſtened by golden claſps,

οχηες χρυσεοι συνεχον. Il. 4. 132.

The Mæonian woman ſtains ivory ελεφαντα, as an ornament for the horſe of a king. Il. 4. 141.

Minerva gives glory to Diomed;

Δαιε οἱ εκ κορυθος τε και ασπιδος ακαμαντα πυρ
Αιθερ' οπωρινῳ εναλιγκιον. Il. 5. 4.

When Minerva puts on the armour of Jupiter, the poet tells us in a moſt ſublime deſcription,

Αμφι δ' αρ' ωμοισιν βαλετ' Αιγιδα θυσσανοεσσαν,
Δεινην, ἡν περι μεν παντη Φοβος εξεφανωτο·
Εν δ' Ερις, εν δ' Αλκη, εν δε κρυοεσσα Ιωκη,
Εν δε Γοργειη κεφαλη δεινοιο πελωρου,
Δεινη τε, σμερδνη τε, Διος τερας Αιγιοχοιο.

Il. 5. 738.

A mo-

A modern writer would have given Jupiter an adamantine Ægis, ſimilar to that which is finely deſcribed by SPENSER, who ſpeaking of ARTHUR ſays,

His warlike ſhield all cloſely cover'd was,
Ne might of mortall eye be ever ſeene;
Not made of ſteele, nor of enduring bras,
(Such earthly metals ſoon conſumed beene)
But all of diamond perfect pure & cleene
It framed was, one maſſy entire mould,
Hewen out of adamant rocke with engines keene;
That point of ſpeare it never percen could,
Ne dint of direfull ſword divide the ſubſtance would.

See Fairy Queen, B. 1. ſt. 33, 34, 35.

Adraſtus, earneſtly beſeeching Menelaus to ſpare his life and accept a ranſom, ſays,

Ζωγρει, Ατρεος υἱε, συ δ' αξια δεξαι αποινα.
Πολλα δ' εν αφνειῳ πατρος κειμηλια κειται,
Χαλκος τε, χρυσος τε, πολυκμητος τε σιδηρος.

Il. 6. 46.

Diomed tells Glaucus that Oeneus and Bellarophon had mutually given each other pledges of hoſpitality.

Οἱ δε και αλληλοισι πορον ξεινηϊα καλα·
Οινευς μεν ζωστηρα διδε φοινικι φαεινον,
Βελλεροφοντης δε χρυσεον δεπας αμφικυπελλον.

Il. 6. 218.

Aga-

Agamemnon promiſes the moſt valuable gifts to Achilles, if he would but relent from his anger;

Ἐπ] απυρες τριποδας, δεκα δε χρυσοιο ταλαν]α,
Αιθωνας δε λεβη]ας εεικοσι, δωδεκα δ' ἱππυς,
Πη]ες, αθλοφορες, οἱ αεθλια ϖοσσιν αρον]ο.
Δωσω δ' ἑπ]α γυναικας αμυμονας, εργ' ειδυιας—
Ταυ]α μεν αυ]ικα ϖαν]α ϖαρεσσε]αι· ει δε κεν αυ]ε
Ασυ μεγα Πριαμοιο θεοι δωωσ' αλαπαξαι
Νηας ἁλις χρυσε και χαλκε νηησασθω.

Il. 9. 122.

If we conſider the end which Agamemnon propoſed to himſelf, namely the reconciliation of Achilles, without whoſe aſſiſtance the arms of all the combined Greeks were ineffectual, we may conclude that he here offers every thing which was conſidered as wealth in the Homeric age, every thing which became a prince to give or a prince to receive. It is not probable that precious ſtones would have been omitted, had they been known, or at leaſt had they been reckoned of any value among the Greeks *.

In

* The reader will obſerve, that what is meant to be pointed out, is, that the GREEKS had not learned to

 value

In the laſt book of the Iliad, Priam is going to redeem the corpſe of Hector. A father would give all he was worth to ranſom his ſon, particularly in that age, when the ſepulchral rites were deemed of the utmoſt conſe-

value precious ſtones when Homer wrote: for it is not pretended that other nations did not know the uſe of them, and highly eſteem them. That the Ægyptians were acquainted with the value and wearing of them long before, is clear from the Old Teſtament. For they furniſhed thoſe precious ſtones which were ſet in the breaſt-plate of judgement worn by Aaron: "And thou ſhalt ſet in it ſettings of ſtone, even four rows of ſtones: the firſt row ſhall be a ſardius, a topaz, and a carbuncle: this ſhall be the firſt row. And the ſecond row ſhall be an emerald, a ſapphire, and a diamond. And the third row a ligure, an agate, and an amethyſt. And the fourth row a beryl, and an onyx, and a jaſper." Exod. 28. 17. All which ſtones the Jews muſt have brought with them from Ægypt. And not only the uſe of precious ſtones, but of finger rings alſo, was among the Ægyptians long before Homer lived. For according to Montfaucon's obſervation, "Il eſt pourtant certain que les bagues étoient dèja en uſage chez les Ægyptiens du tems de Joſeph, à qui Pharaon donna ſa bague à cacheter et à ſeeller des lettres." Antiq. Expliq. vol. 3. l. 1. c. 11.

Since then the Ægyptians were clearly acquainted with ſtones and rings, but Homer ſeems to be quite unacquainted with either, might it not be doubted whether Homer derived ſo much knowledge from the Ægyptians, as ſome of his critics and commentators have aſſerted?

quence,

quence, and indeed abſolutely neceſſary for the reception of the departed ſoul into the happier regions of the dead. Priam accordingly collects moſt coſtly preſents, but no mention is made of precious ſtones.

Η, και φωριαμων επιθημαΐα καλ' ανεωγεν·
Ενθεν δωδεκα μεν ωεριπαλλεας εξελε ωεπλους,
Δωδεκα δ' αΐπλοϊδας χλαινας, τοσσους τε ταπηΐας,
Τοσσα δε φαρεα καλα, τοσους δ' επι τοισι χιΐωνας.
Χρυσω δε ζησας εφερεν δεκα ωανΐα ταλαντα.
Εκ δε δυ' αιθωνας τριποδας, ωισυρας δε λεβηΐας,
Εκ δε δεπας ωεριπαλλες, ὁ οἱ Θρηκες ωορον ανδρες
Εξεσιην ελθονΐι, μεγα κΐερας. Il. 24. 228.

There is much force in the words which follow, expreſſive of Priam's grief, and of his earneſt deſire to recover his beloved ſon,

——— ——— ——— ουδε νυ τῶ ωερ
Φεισατ' ενι μεγαροις ὁ γερων· ωερι δ' ηθελε θυμῳ
Λυσασθαι φιλον υἱον ———

"He ſpared nothing,"—nor would he have with-held his jewels*, if poſſeſſed of any.

The

* As it does not appear from any thing ſaid in Homer that the Trojans were poſſeſſed of precious ſtones, with what propriety has the Pſeudo-Orpheus, in his book Περι Λιθων, made Theodamas the ſon of

The palace of Alcinous is remarkably ſplendid; the doors are gold, the lintels ſilver, the door poſts ſilver, the walls brazen; figures of dogs and of boys ſtand in it, all made of gold. But amidſt this rich deſcription, not a word is ſaid of any precious ſtone. See Odyſſ. 7. 86.

Priam give Orpheus a great variety of them, and explain the virtues of them? The ſpuriouſneſs of this book is evident from theſe two circumſtances; viz. 1ſt, that Theodamas gives and talks about things which he had never ſeen; and 2d, that it was not till later ages that Theurgic writers aſcribed any wonderful virtues to precious ſtones. But the author, whoever he was, fell eaſily and naturally into a deſcription of precious ſtones from the mention of a ſerpent; for with Theurgic writers the ideas of a ſerpent and a precious ſtone were inſeparable, as the following paſſage from the GESTA ROMANORUM will ſhew: "Theodoſius the blind emperor ordained, that the cauſe of every injured perſon ſhould be heard, on ringing a bell in a public part of his palace. A ſerpent had a neſt near the ſpot, where the bell-rope fell. In the abſence of the ſerpent, a toad took poſſeſſion of her neſt. The ſerpent twiſting herſelf round the rope, rung the bell for juſtice; and by the emperor's ſpecial command the toad was killed. A few days afterwards, as the king was repoſing on his couch, the ſerpent entered the chamber, bearing a precious ſtone in her mouth. The ſerpent creeping up to the emperor's face, laid the precious ſtone on his eyes, and glided out of his apartment. Immediately the emperor was reſtored to his ſight." WARTON's Hiſt. of Eng. Poetry, vol. III. p. xli.

But

But no paſſages are ſo likely to mention precious ſtones, as thoſe which relate to female dreſs and ornaments. Some of theſe ſhall be ſelected.

In the ſixth Iliad, Hecuba, who has been directed to importune Minerva with prayers and offerings, goes to her chamber;

Ενθ' εσαν οἱ πεπλοι ποικιλοι, εργα γυναικων
Σιδονιων, τας αυτος Αλεξανδρος θεοειδης
Ηγαγε Σιδονιηθεν, επιπλως εὐρεα ποντον.
Των ἑν' αειραμενη Εκαβη φερε δωρον Αθηνη
Ος καλλιστος εην ποικιλμασιν, ηδε μεγιστος,
Αστηρ δ' ὡς απελαμπεν. Il. 6. 289.

The occaſion required the richeſt garment which could be found: it ſhould have been adorned too with jewels, if ſuch had been in uſe. Does any one aſk what it was, with which this garment ſhone? The colour of the die gave it all its ſplendour.

In the fourteenth book of the Iliad, Juno is adorning herſelf in the moſt elegant manner poſſible, in order to attract the notice and win the affections of Jupiter. She puts on a mantle worked by the hands of Minerva, and a zone adorned with a hundred fringes.

Εν δ' αρα ἑρμαῖα ηκεν εϋτρῃῖοισι λοβοισι
Τριῖληνα, μοροεντα, χαρις δ' απελαμπε῾ο ϖολλη.
Il. 14. 182.

"She put in her ears ear rings of three drops."

I am aware, that interpreters in general render *τριῖληνα* as ſignifying "tribus-gemmarum-oculis-inſignes," but falſely ſo, if by "gemmarum" any thing more is meant than jewels of gold, or ſilver, or mixed metal; for there is not a ſingle hint of precious ſtones implied in the original. Τριῖληνα, as explained by the Scoliaſt on Odyſſ. 18. 296. means *τριχορα κοσμια*, ear rings, which had indeed three drops, like the pupils of the eye; but thoſe drops were not therefore neceſſarily made of jewels, for certainly they might have been formed of gold or ſilver; and as jewels of precious ſtone are no where mentioned in the Iliad and Odyſſey, 'tis moſt probable that gold or ſilver was here meant.

In book the eighteenth of the Odyſſey, meſſengers are ſent by the ſuitors to bring coſtly preſents, which each of them might offer to Penelope. A herald brings a rich mantle to Antinous;

Ὅρμον δ' Εὐρυμαχῳ ϖολυδαιδαλον αὐλὶκ' ἐνεικε,
Χρυσεον, ηλεκ]ροισιν εερμενον, ηελιον ὡς.
Ἑρμα]α δ' Ευρυδαμαν]ι δυω ϑεραπον]ες ενεικαν,
Τρι]ληνα, μοροεν]α, χαρις δ' απελαμπε]ο ϖολλη.
Odyſſ. 18. 294.

This paſſage would avail more than any other in the Iliad or Odyſſey, towards diſproving the aſſertion, that jewels of precious ſtone are not mentioned in thoſe poems. But neither will this be of any force, when duly conſidered. Ὅρμος is a necklace ſet with ηλεκ]ροισιν. And what does ηλεκ]ρα mean? Even granting it to mean "beads of amber," yet not even thus would it prove the uſe of precious ſtones, for amber is not reckoned in the number of them. But ηλεκ]ρα means no ſuch thing, as we may learn from another paſſage in the Odyſſey. In deſcribing the palace of Menelaus, the poet makes Telemachus obſerve,

Χαλκυ τε ξεροπην καδδωμα]α ηχηεν]α,
Χρυσυ τ', Ηλεκ]ρυ τε, και Αρ]υρυ, ηδ' ελεφαν]ος.
Odyſſ. 4. 72.

where from the context, and from the abſurdity of ſuppoſing amber to be ſtuck up about the palace, we may conclude ηλεκ]ρον to ſignify

a kind of mixed metal, part gold and part ſilver; in which ſenſe Virgil uſes "electrum;"

Quod fieri ferro, liquidove poteſt electro.

Æn. L. 8. 402.

Tum leves ocreas electro, auroque recocto.

Æn. L. 8. 624.

and the very derivation of the word from ηλεκτωρ the ſun, ſhews it to be ſome ſuch reſplendent metal. Which ſenſe will moreover be confirmed, by conſidering that female ornaments of the arms, neck, and head, are of Vulcanian manufacture. For thus Vulcan ſays of himſelf when reſiding with Thetis and Eurynome,

Τηϊ τωρ ειναιεσ χαλκευνον δαιδαλα τωλλα
Πορπας τε, γναμπτας θ' ελικας, καλυκας τε, και ὁρμους.

Il. 18. 400.

in which paſſage the word ἑλικας is of doubtful ſignification, meaning either bracelets or ear rings. But as it is connected with ὁρμους, and as ὁρμους is generally mentioned with ἑρμαια in other paſſages, I am inclined to think that ελικας here ſignifies the ſame as ἑρμαια, and the poet brings together ear rings and necklaces in this as in other places. And both were fabri-

cated

cated by Vulcan, who worked with metals only, and of courſe thoſe ornaments on which he worked were compoſed of metals, not of precious ſtones. And thus all objection which could be brought from the ὅρμοι and τριſλῆναι ἕρμαϛα, againſt the aſſertion of Homer's ſilence about precious ſtones, will be got rid of: and upon a retroſpect of all the paſſages in the Iliad and Odyſſey, wherein it is moſt probable that the poet would have mentioned them if known, it will appear that he has not mentioned them; from whence we infer he did not know them, and from that circumſtance conclude the Iliad and Odyſſey to have been written before the uſe of precious ſtones was known in Greece.

How ſoon theſe expenſive articles were valued by the Greeks is not eaſy to be aſcertained. That they were not much known in Lycurgus's time, may be gathered from that lawgiver's having prohibited the uſe of gold and ſilver, but ſaying nothing about jewels. Neither do the Medes and Perſians appear to have imported any into Greece; for after the battle of Platæa, related by Herodotus, lib. 9. the Greeks found indeed immenſe booty of gold,

gold, ſilver, and almoſt every other article of luxury, but no precious ſtones. Thus much however is certain; that Plato enumerates various kinds of precious ſtones, which he ſpeaks of as being valuable in Greece. He is deſcribing the region to which the bleſſed go after death and purification; he ſays its mountains and ſtones are tranſparent, ὧν και τα ενθαδε λιθιδια ειναι ταυτα τα αδαπωμενα, μοριa, σαρδια τε, και ιασπιδας, και σμαραγδες, και ταυτα τα τοιαυτα; "of which (ſtones) thoſe ſmaller ſtones are parts, which are valued among us, rubies, jaſpers, and emeralds *." We know then that theſe ſtones were held in eſteem at the time Plato lived, and we know that time to have been four hundred and twenty-nine years before the Chriſtian æra. If therefore Homer's ſilence about precious ſtones be allowed as an argument for his having written before they were known in Greece, it will follow that he wrote before the age of Plato, and thus his poems will be proved to be more than two thouſand two hundred years old †.

And

* See Plato's Phædo, p. 294. Forſt. edit.

† It is obſerved by *Weſt*, that "*Pindar* is the firſt poet that has given us a deſcription of the fiery eruptions

And now in few words let us ſum up the whole. EUSTATHIUS proves the Iliad and Odyſſey to have exiſted *nearly** as we now have them,

tions of mount Ætna; which from Homer's having taken no notice of ſo extraordinary a phænomenon, is ſuppoſed not to have burned before his time."

Pyth. 1. Od. 5. Dec.

And this is not the only argument by which it will appear that Homer was prior to Pindar; the manner in which Pindar deifies and perſonifies FORTUNE, a thing never done by Homer, is an additional proof of Homer's greater antiquity. " Les Palens, qui regardoient la Fortune comme la cauſe de tous les évenemens, n'avoient garde de manquer de perſonifier et de deifier cette cauſe, qu'ils appelloient la Fortune. Les Grecs l'appelloient Τυχη. On remarque pourtant qu'Homere ne s'eſt jamais ſervi de ce mot dans l'Iliade ni dans l'Odyſſée quoiqu'il eut mille occaſions de l'emploier. Ce qui fait voir, qu'il n'etoit alors guere en uſage, au moins dans le ſens qu'il le fut depuis."

Montfaucon, Antiq. Expliq. lib. II. c. 9.

But Τυχη is perſonified by Pindar, as in

Λισσομαι παι Ζηνος ελευθεριᾳ
Ἱμερᾳ ευρυσθενε' αμ-
φι πολει Σωϊειρα Τυχη. Olymp. 12.

Pindar is ſuppoſed to have flouriſhed about 476 years before the Chriſtian æra.

* I ſay NEARLY, becauſe it cannot be pretended that there have been no interpolations in the courſe of ſo many hundred years, during which the Iliad and Odyſſey have been extant. Monſ. de VILLOISON is preparing an edition of the Iliad; in which, thoſe

them, in the twelfth century after the Chriſtian æra: MACROBIUS, at the end of the fourth: LONGINUS, in the third: QUINTILIAN, in the firſt: DIONYSIUS and VIRGIL, in the Auguſtan age. ARISTOTLE proves their exiſtence, three hundred and forty years before the Chriſtian æra: PLATO and the poet's ſilence about precious ſtones, four hundred and twenty-nine years. SOPHOCLES * and HERODOTUS, four hundred verſes, that were reckoned ſpurious by the old grammarians, will be pointed out. When this work was firſt announced to the public, it occurred to me that ſome readers might entertain doubts of the authenticity of the Iliad and Odyſſey, from the circumſtance of there being confeſſedly many interpolated paſſages in them. And it was partly with a view of removing thoſe doubts, and partly with reference to Mr. Macpherſon's obſervation mentioned above, that the diſcuſſion of the antiquity of the Iliad and Odyſſey was undertaken. Should Monſ. VILLOISON even prove that a thouſand verſes have been foiſted into the original, ſtill they would not invalidate whatever has been advanced in ſupport of Homer's poems; for even a thouſand verſes would be inconſiderable in number, when compared with the other many thouſands which compoſe the Iliad and Odyſſey.

* Whilſt this work was in the preſs, the death of Dr. FRANCKLIN happened; an event, which every friend to genius and Grecian literature muſt bewail. In honour of him, as a tranſlator of the tragedies of Sophocles,

hundred and eighty years. The poet's ſilence about equitable laws νομοι, anchors αγκυραι, and rings for the finger, afford a very ſtrong preſumptive argument that the Iliad and Odyſſey certainly did exiſt before the time of Solon, and were written more than five hundred and fifty years before the Chriſtian æra. And ſo, without the aid of authors, to whom without end we might have appealed for teſtimony, that there was very early * ſuch a poet as Homer, Sophocles, the following lines were written, which are ſuppoſed to be ſpoken by the great dramatic poet, though indeed altogether unworthy of him.

Ἡκεις Ηλυσιε κλεινος καλα τεμπεα καλα·
Και σε χαρεις δεχομαι ϖρωτος εγω ΣΟΦΟΚΛΗΣ.
Ει γαρ ὁτ' ΗΛΕΚΤΡΑ μνημειον εκλαυσεν αδελφε,
Η τηλ' ουλα λεχῆς ΔΗΙΑΝΕΙΡΑ ϖοσιν,
Σκηναις ἡμελεραις ει δακρυα τεγξε ΒΡΕΤΑΝΝΩΝ
Ομμαλα, των σφελερων σοι χαριν οιδα λογων.
Πολλακι νικησας ἐν σοι το σεμνα διδωμι,
Ὡς μερος εκ δοξης σοι τι μελεσσετ' εμης.

* If the teſtimonies of Herodotus and Velleius Paterculus may be admitted (and why they ſhould not, no ſufficient reaſon can be given), then Homer, according to the former, wrote eight hundred and eighty-four, and according to the latter, (allowing Velleius Paterculus to have flouriſhed in the year 30) nine hundred and twenty years before Chriſtianity. For ſpeaking of Homer he ſays, "Ferme ante annos DCCCCL floruit; intra mille natus eſt." Vell. Pat. lib. I. c. 5. According to which computation, Homer lived two thouſand ſeven hundred years ago.

we may be convinced by evidence relative and internal, that the two poems now aſcribed to that divine bard were actually in being more than two thouſand three hundred years ago, an antiquity * this to which no other human compoſition can pretend, and which can be exceeded only by the Holy Scriptures.

Thus

* Dr. JORTIN, in vol. iſt of his REMARKS on ECCLESIASTICAL HISTORY, gives us the following conjectures reſpecting HOMER.

1. That the poet went to Troy, i. e. to the region ſo called, and carefully ſurveyed the place and country about it; and indeed in his Ilias he paints and deſcribes, as one who knew every ſpot of ground;

2. That the reſidue of the Trojans, after the departure of the Greeks, aſſembled together and ſettled in their own country, under Æneas;

3. That when Homer came to Troy, a prince reigned there who was deſcended from Æneas, and might be his grandſon;

4. That this prince treated Homer kindly, and gave him ſome memoirs and informations concerning the Trojan chiefs, and particularly concerning his own anceſtor;

5. That therefore Homer frequently celebrates Æneas as the ſon of a goddeſs, a warrior of great bravery, and of an amiable character, and one much favoured and beloved by the gods; he alſo mentions ſome particularities concerning him, as that Priamus did not love and honour him according to his deſerts;

6. That Homer lived at leaſt ninety years after the Trojan war.

Had

Thus then my diſcuſſion ends; for as to what may be added, it is not to be conſidered in any other light than as imaginary evidence, which may or may not be right. It has then occurred to me, that though every other proof of the antiquity of the Iliad and Odyſſey ſhould fail, yet there are two circumſtances which to an attentive reader would be convincing arguments that they were very ancient. One is, that there is a wonderful ſimilarity of manners as deſcribed in Homer's writings and the Scriptures. The other, that there is a ſimplicity and a vigour, which beſpeak an original and early genius, exerting itſelf before

Had Dr. JORTIN fixed the time in which Homer lived at a lower date, moſt probably he had been nearer the truth. For that more than ninety years had elapſed between the ſacking of Troy and the age of Homer, is clear from this ſingle circumſtance; the poet frequently points out the imbecillity of men in his days, when compared with the ſtrength of thoſe who fought at the Trojan war. Οἱοι ΝΥΝ βροτοι εἰσι is a common expreſſion with him. Now ſo great a degeneracy of ſtature and ſtrength could not have taken place in the courſe of only ninety years, as to juſtify even the poetical uſe of this phraſe. We may conclude therefore that at leaſt 150 years muſt have paſſed, before ſuch a change in the race of men could be ſuppoſed to have enſued.

the

the powers of the mind had been too much ſhackled by art, or vitiated by luxury. Simplicity and vigour uſually characterize the poetry of remote ages; "Quippe ſolo natura ſubeſt:" and methinks if we conſider how copious, how various, how rich, how pathetic, how ſublime, how bold, how animated, how unwearied the genius of Homer is, he will appear in his luxuriance and energy to be like America, that continent which owes little to the hand of civilization, impregnated as it was by nature when it emerged from the ocean, with the ſeeds of every herb or tree which man can either wiſh for or admire, enriched with mines that are inexhauſtible and ineſtimable, productive of objects that at once excite aſtoniſhment, and evince a creative power working ſpontaneouſly, and without controul.

The Apology for the Monoſtrophics ſhall now be reſumed.

Od. 30. v. 5. The Reviewer diſapproves of τειχεα in iambic poetry. Yet Euripides has,

——— ——— — Ἱερα τ' εξεπιμπλασαν
Φοβῳ· παρον δε τειχεων εισω μολειν,
Θησευς επεσχεν. Eur. Suppl. 724.

V. 7. In making the penultimate of verbs in *υω* ſhort, the Monoſtrophics are juſtified by good authorities; as

——— ——— Αρ' ανωνυμος
Πεφυκεν, ωσπερ ξ' 'παντων διωμνῦτο.

Soph. Trach. 381.

from which line it appears, that the *υ* may be uſed either long or ſhort in verbs ending with *υω*; for it is long in *πεφῦκεν*, but ſhort in *διωμνῦτο*.

Αυλος βαρειαν ξυμφοραν εν ορμαισι
Παλρος δεδορκως, και κατα γλωσσαν κλυων.

Trach. 759.

Ὑφαντον αμφιβληστρον, ᾧ διολλυμαι.

Trach. 1069.

Ἑκλος δε Παρθενοπαιος Αρκας ορνυται.

Oed. Colon. 1385.

——— ——— Τῳ προφερταῖῳ μονῳ
Σημαιν'· ὁ δ' αιει τῳ 'πιονι δεικνῦτω.

Oed. Col. 1601.

Αλλ' αντ' αγαθων αγαθοις βρῦοις.

Æſch. Suppł. 973.

V. 15. Though the inſtances juſt cited to prove, that the penultimate of verbs in *υω* is

common, might defend δακρῦεις; and though the authority of Plato* might be quoted for the uſe of ανελεως the adverb, by which ανελεης the adjective would be juſtified, this verſe may be corrected thus,

Τι δ' ομμα πληρες δακρυων; νηλης γενυ; the ſubſtantive δακρυον has the υ ſhort in

Και δακρυων ῥηξασα θερμα ναμαλα.

Soph. Trach. 936.

and in many inſtances which occur in Homer, as θαλερον καλα δακρυον ειβεν, Il. 24. 9. and νηλης is juſtified by Pindar;

Τον δε ταυρῳ χαλκεῳ καυ-
τηρα, νηλεα νοον
Εχθρα Φαλαριν καλεχει πανλα φαλις.

Pyth. 1. 185.

——— Δαρδανιδα κοραν Πριαμυ
Κασσανδραν πολιῳ χαλκῳ,
Συν Αγαμεμνονιᾳ
Ψυχᾶ, πορευ' Αχερονλος α-
κλαν παρ' ευσκιον
Νηλης γυνα. Pyth. 11. 29.

* Plato de Leg. 3. as quoted by Scapula.

Od. 31.

Od. 31. The Sophoclean expreſſion παλαιοι χρονοι, which has already been quoted under Od. 15. v. 12. will juſtify χρονε παλαιε. The ſtrong aſpirate on ἑλληνικη removes the objection to the hiatus, which is thereby rendered leſs inharmonious. Higher authority than that of C. Nepos might be adduced, to ſhew the meaning of προσκυνεω. That verb does not always come quite up to the idea of religious worſhip, though (as the Reviewer has rightly obſerved) it always implies an act of reverence with proſtration. In this lower ſenſe it is uſed by Herodotus in lib. I. ſ. 134. The hiſtorian ſays, if two Perſians meet each other, and ην πολλῳ ἡ ἑτερος αλεννεςερος, προσπιπ]ων προσκυνεεῖ τον ἑτερον. In like manner Xenophon ſays, that when Gadatas, an Aſſyrian nobleman, went out of a fort to receive Cyrus, τῳ νομῳ προσκυνησας, ειπε, χαιρε ω Κυρε. Xen. Cyrop. B. 5. In alluſion to this proſtration, it is remarked by HUTCHINSON on B. 4. of the Cyropœdia, that Æſchylus has,

Τοι δ' ανα γαν Ασιαν δην
Ουκ ε]ι περσονομᾶνται,
Ουκ ε]ι δασμοφορᾶσι,
Δεσποσυνοισιν αναγκαις,

Ουτ' ες γαν ωροσπιπλονλες
Αρξονλαι. Βασιλεια
Γαρ διολωλεν ισχυς. Perſæ. v. 586.

In the higher and more religious ſenſe it is uſed by Xenophon in his Αναβασις, B. 3. That general ſays to the captains of the ten thouſand, ουδενα ανθρωπον δεσπολην, αλλα τυς Θευς ωροσκυνειτε. Thus alſo it is applied by Ælian, who ſpeaking of Calanus, the Indian Bramine, and the voluntary death he was juſt going to ſuffer by fire, ſays, και ὁ μεν Ἡλιος αυλον ωροσεκαλλεν, ὁ δε αυλον ωροσεκυνει. Ælian. Var. Hiſt. L. 5. 6. So much then for the word in general. Let us now examine how far it is, or is not, properly uſed in the laſt line of the Monoſtrophics. The derivation of the word is from ωρος and κυω to kiſs; and perhaps in its ſtricteſt ſenſe it means "to fall down with reverence, and kiſs;" or if it cannot be taken in that ſignification, it may be uſed as ωροσκυω is, to imply that degree of veneration, which a good Grecian would pay not only to his γη ωαλρωα, but alſo to inanimate objects of leſs eſtimation. When Philoctetes had firſt conceived hopes of being at length carried from the ſolitary Lemnos, he ſays,

Ιωμεν, ω παι, προσκυσανλες την εσω
Αοικον εισοικησιν. 540.

i. e. let us go, having firſt of all bid adieu with reverence to my habitation which deſerves not to be called a habitation."

Neoptolemus earneſtly begs permiſſion of Philoctetes to handle the bow and arrows of Hercules:

Αρ' εξιν ὡσε κα'γλυθεν θεαν λαβειν,
Και βαξασαι με, προσκυσαι θ' ὡσπερ θεον.
Phil. 665.

where προσκυσαι means a kind of adoration.

When Philoctetes had ſaid, he would repel by the arrows of Hercules whatever Greeks ſhould attempt to injure the country of his deliverer, Neoptolemus prepares for his voyage home, and ſays to Philoctetes,

Ειλε δρᾶς ταυθ' ὡσπερ αυδᾶς, σειχε προσκυσας χθονα.
Phil. 1454.

where προσκυσας implies "a bidding adieu," as Philoctetes explains it by ſaying

Φερε νυν σειχων, χωραν καλεσω. 1498.

which is followed by a moſt charming farewel, addreſſed to his cave, the meadow nymphs,

the fountains, the Hermæan hill, and Lemnos itſelf *.

* The calling on inanimate objects gives a degree of pathos, and much beauty to ſpeeches of a ſimilar nature. We are ſtruck at ſeeing Ajax, though a man of obſtinate and inflexible courage, exclaiming,

Ω φεγγος, ω γης ἱερον οικειας ϖεδον
Σαλαμινος, ω ϖαΐρωον ἑσιας βαθρον,
Κλειναι τ' Αθηναι, και το συνΐροφον γενος,
Κρηναι τε, ϖῶλαμοι θ' οἱδε, και τα Τρωικα
Πεδια ϖροσαυδω. Aj. 870.

Antigone is made to call on the Δικαιαι κρηναι, v. 856. and in a moſt affecting manner, Deianira addreſſes her nuptial bed, ω λεχη τε, &c. 937.

Milton, who appears to have been a great admirer of Sophocles, has not forgot to imitate him in this reſpect. Adam, amidſt the bitterneſs of his grief, exclaims,

O woods, O fountains, hillocs, dales, and bowers,
With other eccho late I taught your ſhades
To anſwer, and reſound far other ſong.

P. L. 10. 860.

It is by ſtrokes of this nature that the poetry of the ancients and of their beſt imitators, is an animated creation. Every thing with them has life, intellect, paſſions, and are made intereſted ſpectators of all that is done, and conſcious to all that is ſaid by the perſonages introduced. The effect of this is, that the mind of the reader is always excited to attention in the ſame manner as it is more alert in the preſence of a living perſon, than in that of an inanimate figure.

Perhaps

Perhaps προσκυνησας and προσκυσας might both be uſed in the ſame acceptation: for the ſimple verb κυνει is uſed like κυει, in this paſſage, which ſays of Agamemnon,

Ητοι ὁ χαιρων επεβησετο παιριδος αιης
Και ΚΥΝΕΙ ἁπτομενος ἡν παιριδα.

Odyſſ. 4. 521.

But whether they may, or may not, be uſed alike is immaterial to the preſent purpoſe. Σε προσκυνησας is meant to expreſs the higheſt ſenſe of veneration, which a Grecian ever affixed to that word; and to imply exactly what Sophocles intimates, when the meſſenger ſays of Theſeus,

Ὁρωμεν αὐτον Γην τε προσκυνουνθ' ἁμα
Και τον Θεων Ολυμπον εν ταυτῳ λογῳ.

Oed. Col. 1725.

The ſame degree of reverence, which Theſeus paid to earth and heaven, a writer of Greek, who is bound to obſerve Grecian manners, and conform to Grecian cuſtoms and opinions, may pay to the Γη Ἑλληνικη: that land, which has been the nobleſt ſpectacle on the theatre of the world; a land, wherein under the benign influence of liberty, poets,

painters, ſtatuaries, architects, hiſtorians, orators, critics, philoſophers, politicians, warriors, have aſſerted the dignity of human nature, and diſplayed the wonderful powers of the human mind, by atchieving exploits which the lateſt poſterity will extol as brave and glorious; by cultivating arts and ſciences ſo ſucceſsfully, as to have ſtruck out the fineſt models of all that is excellent in works of genius and imagination; models, to which we muſt continually look up, and in a FREE manner copy after, if we wiſh to preſerve a true taſte*; for if we once deviate widely from the perfect originals which thoſe great maſters have ſet before us for our LIBERAL imitation, we have every reaſon to fear the prevalence of barbariſm in arts, puſillanimity in ſentiments, and turpitude in actions.

* "From the remains of the works of the ancients, the modern arts were revived, and it is by their means that they muſt be reſtored a ſecond time. However it may mortify our vanity, we muſt be forced to allow them our maſters; and we may venture to propheſy, that when they ſhall ceaſe to be ſtudied, arts will no longer flouriſh, and we ſhall again relapſe into barbariſm." Sir J. Reynolds's Diſcourſe, 1774.

But

But it is to be obſerved, that, in imitating the works of the ancients, neither ſculptors nor painters are ſo far confined in an adherence to original models, as to be obliged to follow them in every particular; for this would be a ſervile imitation. The general manner of deſigning is what they are to catch: and thoſe parts of the art which depend more on mental exertion in inventing, than on mechanic execution in finiſhing, are the objects which they ſhould ſtudy, and after which they ſhould copy. A ſculptor is not bound to leave his ſtatue quite naked, becauſe the famous LAOCOON is ſo; nor is a painter obliged to uſe ſimilar colours after a maſter who has painted a ſimilar ſubject.

Let this obſervation then be applied to poetry. Any one who attempts to write Greek iambics and lyrics, is indeed under a neceſſity of copying the general manner of the ancients with regard to ſentiment and propriety of phraſeology; but he is not bound to imitate their colouring ſo far, as to confine himſelf to the dialect of one particular diſtrict of Greece, merely becauſe it happens that all the iambic writers now extant belonged to that diſtrict,

and

and have written in one dialect. Is it impoſſible to conceive, that iambics may have been written in the Ionic dialect? And is there but one dialect which can poſſibly admit of compoſitions in that metre? Whoever will aſſert that, might with equal reaſon have aſſerted that there was but one dialect in which hiſtory could have been written, ſuppoſing the works of Herodotus had been loſt; and that the ATTIC dialect was the only one for lyric compoſitions, had the writings of Pindar in the DORIC and Sappho in the Æolic dialect never come down to us. But as it would have been abſurd to imagine that hiſtory or lyric poetry could be written only in one dialect, perhaps it may be not leſs erroneous to conclude, that iambics muſt affect Atticiſm, and that only. A native of Athens would of courſe accommodate himſelf to the dialect of the particular people to whom he was ſpeaking, or for whom he was writing; an Ionian, Doric, or Æolic writer would do the ſame: but does it thence follow, that a modern imitator ſhould tie himſelf down to Atticiſm, or Ioniciſm, or Doriciſm, or Æoliciſm only, when he does not profeſs to imitate one dialect only, when there is no rea-

ſon

ſon why he ſhould, and when there are reaſons why he ſhould not? The reaſons why he ſhould not confine himſelf to one particular dialect are, becauſe he would thereby deprive himſelf of a liberty, from which ſome beauty may be derived, viz. diverſity of ſtyle; becauſe too he would not conform to that original maſter of all poetry HOMER, who has adopted all dialects.

And theſe remarks are made previouſly to a defence of the "hiatus," on which the Reviewer ſo continually animadverts.

It is true, indeed, that the Attic writers do not very frequently admit of an hiatus. And wherefore? plainly becauſe the genius of their dialect was fond of contractions. But are ſuch contractions to be conſidered as marks of beauty? If they are, then they ſhould be imitated: if they are not, then ſome other modes of diction, which may be more admirable, ſhould be ſought after. On the one hand, I ſhall be told of the delicate ears of the Athenians, by which even a perſon of low rank diſcovered THEOPHRASTUS to be not an Athe-

nian,

nian, from ſome peculiarity in his language, which perhaps to us would not be perceptible. It will be urged too, that CICERO has ſomewhere ſaid, "Bene dicere, id ſit Atticè dicere," and that many are the praiſes which authors have beſtowed on Attic elegance.

In reply to which, it may be anſwered, on the other hand, that as THEOPHRASTUS was a Bœotian, it was moſt probable that he ſhould retain ſomething of the broad manner in which the Dorics * ſpoke: and even in our own country, there is ſagacity enough in the vulgar to diſcover any peculiarity of tone in the ſpeech of thoſe, who come from remote counties, and uſe a certain twang habitual to them from childhood. Then as to what is ſaid on Attic elegance, it is to be underſtood of their pleaſantry †, their irony, their facetious or polite ‡ ſayings;

* Πλαῖεα λαλοῦσι γαρ πανῖα οἱ Δωριεῖς. Demetr. Phal. ſ. 180.

† The Cyropœdia of XENOPHON abounds with inſtances of this kind, which give an appearance of real life to the whole work.

‡ Affection and politeneſs cannot be expreſſed in more delicate, elegant, and ſuitable terms, than we find them delivered by Xenophon in the anſwer aſcribed to

ſayings; and alſo of the elegant manner in which their phraſeology was formed. By which phraſeology is meant, a certain neatneſs in the turn of the whole ſentence, which may be very well put together as a whole, and yet the component parts be rough and harſh. For that there is a degree of aſperity and harſhneſs in the Attic contractions is the opinion of one, who has paid much attention to Grecian literature. He ſays, (and rightly too) "The inhabitants of the rough and barren Attica, early habituated to naval affairs and commerce, have left no obſcure teſtimony of their ſituation and manners in a dialect, which,

the wife of Tigranes, Αλλα μα Δι', εφη, ουκ εκεινον (Κυρον) εθεωμην. Αλλα τινα μην; εφη ὁ Τιγρανης. Του ειπουλα, νη Δια, ὡς της αυλης ψυχης αν ἁριαιτο, ὡςε μη με δυλευειν. Cyr. B. 3. Hutch. 4to edit. p. 190. and again in the words of PANTHEA, who, when ABRADATES aſked her, if in order to make him a ſplendid ſuit of armour, ſhe had cut to pieces every ornament ſhe was poſſeſſed of, replies, Μα Δι, τον γε πωλειτην αξιον· συ γαρ εμοιγ' ην και τοις αλλοις φανῆς οἱος εμοι δοκεῖς ειναι, μελιτος κοσμος εσῃ. B. 6. p. 463. Equally beautiful and elegant is the anſwer of HYSTASPES. He wiſhed CYRUS to preſent him to GOBRYAS as a proper huſband for that nobleman's daughter. *Cyrus* ſays, "have you fortune equal to the riches of that damſel? Yes, ſays he, and much more than ſhe poſſeſſes. Where is your fortune? ſays Cyrus. Ενταυθα, εφη, ὁπερ και Συ καθησαι, φιλος ων εμοι. B. 8. 621.

ROUGH

ROUGH in its PRONUNCIATION, while it retained many of the ſimpleſt and oldeſt forms, contracted others, and thus became ſuited to diſpatch and buſineſs *." In which words, the uncouth aſperity of the Attic dialect in point of pronunciation, and the active genius of the Attic people, are well characteriſed.

Having therefore formed this opinion of the Attic dialect, and being confirmed in it by the concurrent judgement of Mr. Burgeſs; induced moreover, by the nature of the thing itſelf, to believe there was no abſolute neceſſity why iambics ſhould be written ſolely after the Attic dialect, any more than lyrics, or epic poetry, or hiſtory, I profeſſed indeed to imitate the ſimplicity, and variety of meaſure, found in the Greek tragedians, but aſſumed to myſelf that liberty, which Sophocles has taken as often as he could, (that is more than two hundred and twenty times,) of uſing the Ionic dialect; the nature of which is to reject contractions, whereby it becomes more ſonorous and harmonious than any other dialect what-

* BURGESS's Eſſay on Study of Antiquities, p. 9. 3d edit.

ever.

ever. "The Ionians ſtruck out that happy line of beauty, which partaking of the ſimplicity of the one (i. e. the Doric architecture) without its harſhneſs, and of the elegance of the other (i. e. the Corinthian) without its luxuriance, exhibited that perfection of ſtile, which is adjudged to their great poet, and his beſt imitators *." It was well conceived by the author of this paſſage, to illuſtrate the different orders of architecture by the different writers whoſe ſtile reſembled them. "The Ionic, preſerving a due mean between both, adds to the elegant an air of the majeſtic," ſays another eſſayiſt †; whoſe

* Burgeſs's Eſſay, p. 11.

† THOMAS LOWTH, late fellow of New college, Oxford; whoſe accompliſhments and amiable temper endeared him to all who knew him when alive, and whoſe untimely death will ever be lamented by his friends and acquaintance. The literary world was deprived of a ſhining ornament by the loſs of him, as he was well verſed in every branch of polite learning, and particularly well ſkilled in the HEBREW language. As a teſtimony of reſpect for his memory, the following lines were written; which, though too general in their thoughts, yet beg leave to be inſerted as a μνᾶμα φιλοφροσυνας.

Τι θρηνυς Νυμφαι Σολυμης ἀδυσι Σιωνι;
Τι σπειρεν Λεβανιν κεδρινα φυλλα χαμαι;
Τι δροσος ερανιος Γιλεοιαν μηκελι τεγγει;
Στρεψεν Ιορδανος πων τε ῥεεθρον ανω;

Μη

whoſe words, though ſpoken of architecture, are applicable alſo to the Ionic dialect, which has all the elegance of the Attic, and ſimple dignity of the Doric, and is therefore moſt fit for poetical imitation.

On theſe accounts therefore the Ionic has been chiefly imitated in the Monoſtrophics: not indeed in all its particulars, but ſo far only as it ſeemed conducive to harmony. And the uſe of this dialect gave me two liberties, which I at firſt uſed without heſitation, and even now do not reſign, viz. that of adopting the article ὁ for ὃς or ὅστος; and that of admitting the hiatus at pleaſure; both which are done ten thouſand

Μη βριθειν καρποις τι δε Γαια κελευσεν ελαιας;
Συν μελιτ' εν θαλαμοις μηκελι δωκε γαλα;
Νυμφαι, και Λεβανον, Γιλβοια τ', Ιορδανος τε,
Γαια τε, κλαισιν νεκρον απονθα φιλον.

"Why do the Nymphs of Solyma ſing dirges on Sion? Why hath Lebanon ſcattered its cedar leaves on the ground? Why does the dew of heaven no longer wet Gilboa? And (why) hath Jordan turned his whole ſtream back to its ſource? And why hath the Earth bid the olives not be loaded with fruit? And has no longer given milk and honey in the rivers? The Nymphs, and Lebanon, and Gilboa, and Jordan, and the Earth, lament, that their friend is dead and gone." His ſaltem accumulem donis!

times

times by Homer, and the former of them, as often by Herodotus. If the critic's averſion to the hiatus be inſuperable, he muſt ſurely read with very little pleaſure the Iliad and Odyſſey; and not them only, but the writings of all other Greek poets, not profeſſedly Attic, for they are all regardleſs of nicety about this point. May I go farther? may I ſay, they are rather ſtudious not to cut off their vowels and diphthongs, than otherwiſe; and think it more ſonorous to uſe the open letters, than to have ſynalœphas, or to make contractions?

Graiis ingenium, Graiis dedit ore rotundo Muſa loqui:

i. e. with a full-toned elocution, for the genius of their language is to be vocal; and it appears to me that the Greek tragedians introduced Ioniciſm as far as they could, in order to ſoften the aſperity of Atticiſm; and that they too would have been regardleſs of the hiatus, had they dared go ſo far againſt the peculiarity of that dialect, to which their audience had been ever accuſtomed. For Sophocles has ſome pretty ſtriking inſtances of the "hiatus," after reading which, a modern imitator might not be afraid of introducing it. As,

Τι εστιν;—ουδεν δεινον· αλλ' ιθ', ω τεκνον.

Philoct. 740.

——— — — Εφανη γαρ

Μελεωρ αμφι τον εν

Πενθει· εμοι δ' ιλις, &c. Electr. 850.

Παντων Ἑλληνων αδικωτατοι ανερες.

Trach. 1028.

Λαθιπονον δ' οδυναν στ' ενδοθεν, ιλε θυραζ' ε-

νεγκι μοι εξανυσαι βιοτον. Trach. 1039.

Τι πασθω; τι δε μησομαι; οι μοι.

Trach. 990.

Ω μοι αναλγητων. Aj. 959.

Πολλοι μεν εχθροι, παυροι ωφελησιμοι.

Aj. 1041.

according to Heath, who ſays of Johnſon's reading, "Ut metro autem conſulatur, ejicienda eſt particula δε."

Οι δ' αυ ομαιμοι, ως σοι νεαιριαι πονειν.

Oed. Col. 348.

Αμφι σοι αζομενος· τι μοι η νεον.

Oed. Tyran. 157.

Let theſe examples from the beſt of the tragedians ſuffice. Let us now ſee whether lyric poets have admitted the *hiatus*. Anacreon has,

Εγω δε οι ϖαραϛας. Od. 10. 3.

Παρα δ' αυλῳ ερεθιζει
Πηληι ῥεϑσα ϖειθοϊς. Od. 22. 5.

Ει ημαθωδες ευρειν. Od. 32. 3.

Μυρῳ ευωδει τεγξας. Od. 39. 17.

Τι ϑελει οναρ τοδ' ειναι. Od. 44. 6.

Μηδεν μοι και ὑμιν εϛω. Od. 24. 6.

Let us paſs hence to elegiac writers.

Δεξιλερῃ δ' εν χειρι τιναϛϛελω οϐριμον εγχος.

Tyrtæi, Ep. 2.

Μηδ' εκλος Βελεων ἑϛαλω ασπιδ' εχων.

Tyrt. Ep. 2.

Κ'ϰκ αν τις λυσαι ηπια φαρμακα δϱς.

Solonis, Ep. 6.

Ατη δ' εξ αυλων αναφαινεται, ἡν οπολαν Ζευς
Πεμψῃ τισομενην, αλλοτε αλλος εχει.

Solon. Ep. 6.

Παντῃ δ' αθρησασα ϖεριϭκεπτῳ ενι χωρῳ.

Platon. Ep. 9.

To theſe examples from ancient authors, let ſome of more recent date be added. JOHN DE SERRES (who in Latin is called JOHANNES SERRANUS) lived in the ſixteenth century. His

accurate knowledge of the Greek language, and the elegant purity of ſtyle, in which he tranſlated many of the Pſalms into Greek verſe, have been juſtly praiſed by DUPORT. This profound ſcholar and chaſte writer made no objection to the *hiatus* *, as the following paſſages will prove.

Ανευ εϝω σεθεν ευπραϝειν μεν ασθενω̃.
Pſ. 16. 4.

Ου δη εϝωϝε θυμαϝων τϝων θιϝω. V. 10.

Α δειλοι, αχρις ἐ κακον
Φϝευσετ' εσθλοις εϝκλοπων δολων σποραις.
Pſ. 62. 6.

——— ——— Ενθε ζωης και κλευς
Ερυ τε τυϝχανει κραϝευς
Ελπωρα· ενθεν, &c. Pſ. 72. 19.

Τυς δη επ' υδω κειμενυς κρυερυ μορυ.
Pſ. 79. 31.

Το ἐπϝαπλυν εϝκαϝθεο. 34.

Τα καλα μοι ευερϝε̃ει. Pſ. 86. 7.

——— ——— Και εμοι
Συ δ' ανϝιμειϐη καιριος. Pſ. 86. 18.

* Nor did he heſitate to make a final vowel SHORT before an inceptive ψ and ξ.

——— ——— Η̃δ' αθωον εϝχριτοις
Κρινυσι ψηφοις αἱμα. Pſ. 94.
Θευς τε ξεινυς ϖαϝχενῳ φρυδων νευ. Pſ. 16.

Κορη

Κορη εμη δε βλεψει. Pſ. 92. 27.

Ειπον θ' ὑπεροπκοι, ου θεος ταδε βλεπει.

Pſ. 94. 12.

Το ους ὁ πλαξας, ους ακουσει; ομμαθα

Ὁ και ποιησας, ευθρανως ους οψεται.

Pſ. 94. 16.

Theſe authorities are all taken from iambic verſes, and many more of the ſame kind might be tranſcribed, if neceſſary. In the ſame century with SERRANUS lived alſo HENRY STEPHENS, the firſt publiſher of Anacreon's Odes. He alſo tranſlated ſome of the Pſalms into various meaſures, which are chaſte in their ſtyle. Yet in Pſ. 3. which conſiſts of iambics, we find

Ποσας εμοι ακκαδας. V. 3.

Αλλ' οιδας, ω Θεος, μου. V. 8.

Κυδος δε μοι οπαδοπεις. V. 12.

Σοι συν μονῳ πεποιθως. V. 21.

And in Pſ. 47. compoſed of trochaics, we read

Ιδε οι πρεπουθας υμνους. V. 32.

Πολυδαιδαλου Ολυμπου. V. 42.

Παλαμη ἑη κυβερνα. V. 49.

Ζυθῳ αυχενα προυθυμοι. V. 55.

Το δε θαυμα εξιν ουδεν. V. 57.

THOMAS MASTERS, the author of the beſt modern Greek ode extant, was admitted fellow of New College in 1624. If he has any inſtances of the "hiatus," his authority ought to have great weight; for he muſt have been a moſt attentive reader of the Greek tragedies, to have written an ode in ſuch variety of metres; and we may ſafely affirm, that he would take no liberty, which was not warranted by the practice of the ancients. He ſcrupled not however to ſay,

Σταυρῷμενῳ Αναχλι. V. 5.

Ελεῦ, ὅτι λῦρον υπ' εχθρων. V. 13.

Θελω ὑψοθ' αϋσαι. V. 15.

Και αιχμαλωτον Ἀδην. V. 18.

Αλλα μοι αμφιβρεμει Κρανιων ορος.

Και ωολυθρῳ κελαδει γεμει ϰαλα. V. 21.

Και ωλενων ἱερον ϰραδος. V. 28-9.

Πεπαρμενον ενθα και ενθα. V. 32.

Τῳ δε και εϰ μελεων. V. 45.

The lateſt collection of Greek verſes, in my poſſeſſion, was publiſhed in the year 1755: the title is Τῦ Δεινος Νοσῦσος Μελεδημαδα; and the compoſitions are well known to be written by Dr. Burton, late fellow of Eton, and publiſher

liſher of a Περιαλογια. His erudition and knowledge of the Greek tragedies are unqueſtionable; and of courſe his authority and practice deſerve much attention. In different paſſages of his Μελεημαλα, we find,

Λευκοχρωῳ ησθημενος, καδδ' αυ χαρη. P. 3.

Χαριλων τ' επιλαμπελω ειαρ. P. 4.

Ιω ἡμαρ! ω ωσἡμαρ! P. 5.

Ανεραξαι ὡς εμοιγε. P. 5.

Υπο Πηλιῳ και Οσσης. P. 5.

Καλακειμαι ἡμιφλεκλος. P. 5.

Ὁ δε τηκελαι μοι αιων. P. 5.

Τι ωοτ' ειπω; ω Ιησυ. P. 7.

Ελεησον, ω Ιησυ. P. 8.

Βρολοι ολλυμεσθα ζωνλες. P. 8.

Βρολοι ονλες ϗδεν εσμεν.

Θεος ἱλεως μοι ειη. P. 8.

Thus then ſhall end the quoting of authorities for the "hiatus." In reviewing thoſe which have been produced, the reader will find that inſtances have been cited from iambics, lyrics, hexameters, and pentameters; from authors both ancient and modern. I moſt cer-

 tainly

tainly would not have reſted my defence of the "hiatus" on my own ſingle obſervation of the practice of the ancients in this reſpect; but when I ſee four writers of Greek, who were confeſſedly the firſt ſcholars of their time, ſupporting my obſervation by the ſtrongeſt mark of confirmation, viz. their own practice, I could not at firſt, nor do I now, heſitate to think that the "hiatus" may be lawfully, and even properly uſed, in every kind of Greek meaſure; at leaſt, in every kind adopted by the Monoſtrophics.

It will be anſwered perhaps, that the objection to the hiatus does not deny its being ſupported by authority, but it does deny its being conſiſtent with true taſte.

But what is taſte? "That act of the mind, by which we like or diſlike whatever be the ſubject *." And on what is it founded? On truth. And what is the province of truth, in judging of imitations? In painting, it is to obſerve whether a picture is like the original; and in poetry, it is to diſcern, whether a poem

* See Sir Joſhua Reynolds's Diſcourſe, 1776.

has

has conformed to the practice of the beſt writers. If the poem has widely deviated from that practice, then it is vicious: but if it has in general adhered to the beſt models, and taken no other liberties than what the moſt eminent writers have taken before, then it cannot deſerve ſo harſh a term, as that of being in falſe taſte, in which however every thing muſt certainly be, that is not according to true taſte. The point then to be proved is, whether the Monoſtrophics do or do not conform to the practice of the beſt writers in the uſage of the "hiatus?" That they do, has been ſhewn by citing paſſages of a ſimilar nature, from Burton, Maſters, Stephens, Serranus; from Plato, Solon, Tyrtæus; from Anacreon, and Sophocles; the practice of all which writers may ſurely, without any diſreſpect, be put in competition with the opinion of any man living on the point of taſte.

One more remark on the "hiatus" ſhall be the laſt. Though I have neither the preſumption, nor * baſeneſs, to wiſh any "opuſculum" of

* Literary forgeries deſerve the ſtrongeſt terms of cenſure, becauſe they are lies in themſelves, and becauſe

of mine might pafs for an original; yet to fpeak out fairly, it has been my aim to give a certain degree of ευπινεια to my compofitions: and for that reafon lefs attention was defignedly paid to a minute finifhing. The ancients in their ufe of the "hiatus" are not only more fonorous, than they would be by a multitude of confonants and contractions, but appear alfo in a certain high ftyle, which is above the reftraints impofed by exact criticifm. The animation of genius, and hand of a bold execution, is ftrongly impreffed on their works. 'Tis not fo much to gratify the delicate ear, as to expreſs their thoughts with vigour and energy, and thus to feize on the heart and command the paffions of their hearers or readers, that the beft and oldeft poets among the Greeks

cauſe they often tend to miſlead the enquirer into the progreſs of arts, ſciences, and letters, in any country, by aſcribing ſuch a degree of perfection to an early period, as from every other appearance there is reaſon to judge could not poſſibly belong to it. In this point of view the forgeries of *Chatterton* are to be conſidered as diſhoneſt and immoral, though in themſelves they contain many excellencies, as poetical compoſitions. But thoſe very excellencies prove them to be ſpurious, for they belonged not to the age in which *Rowley* is ſaid to have lived.

con-

conveyed their thoughts in ſuitable and glowing terms indeed, but with a liberal neglect of the "minutiæ" of poetry. To copy after thoſe minutiæ has been no part of my ſtudy (for I confeſs my fault, if it be one!); and in imitating the great and high ſtyle, I fear I have had too little ſucceſs. But could it be my fortune to catch a ſingle ſpark of the ſublime, I ſhould wiſh rather to imitate the Iliad than the Æneid; the natural ruſticity of Theocritus, rather than the elaborate urbanity of Virgil; and the ſtrongly impaſſioned, though irregular, ſcenes of Shakeſpear, rather than the frigid, though more correct, declamation of modern tragic writers. In muſic it would be my ambition rather to emulate the various and noble harmonies of HANDEL, than the delicate airs of PERGOLESI; and in painting, I ſhould prefer the genius and imagination of MICHAEL ANGELO, to the taſte and correctneſs of RAFFAELLE*.

* See the characters of theſe two maſters judiciouſly drawn, and their different excellencies compared, in Sir J. Reynolds's Diſcourſe, 1772.

Thus

Thus then ends my Apology. If it corre-ſponds with the intention of its writer, it will appear neither to have evaded difficulties, nor palliated errors; it will prove the Monoſtrophics to have been generally grounded on good authority, and therefore to be leſs inaccurate than they have been repreſented: and, above all, it will have avoided every the moſt diſtant mark of diſreſpect towards the author of the Critique, who neither merits illiberality, nor on any acccount ſhould hear from me a ſingle word which ought not to be ſpoken to a ſcholar and a gentleman; for I ſhould deem a violation of civility much more unpardonable than the groſſeſt error in grammar, metre, or phraſeology. And though, in the courſe of drawing up this Apology, it has been my deſire to know my critic, and to have ſeen his name avowed; and though the ſpeech of Ajax has often occurred to me,

Ζευ πατερ, αλλα συ ρυσαι υπ' ηερος ηας Αχαιων,
Ποιησον δ' αιθρην, δος δ' οφθαλμοισιν ιδεσθαι·
Εν δε φαει και ολεσσον. Il. 17. 645.

yet it would ill become me to take his remarks otherwiſe than as they are intended by him; nor

nor do I consider them in any other light than as friendly, though sharp admonitions for my advantage and improvement. Χρη δε καληγορειν μεν ηδεισθαι τυς επι βλαβη λοιδορυνλας, NOYΘETEIN δε τυς επ' ΩΦΕΛΕΙΑ τοιαυλα ωρατλονλας *.

* Isocrat. Panegyric.

THE END.

I N E — L I D

ΜΕΤΡΙΚΩΝ ΤΙΝΩΝ

ΜΟΝΟΣΤΡΟΦΙΚΩΝ

ΔΕΥΤΕΡΑ ΣΥΛΛΟΓΗ.

ΔΕΛΤΙΟΝ ΣΥΝΟΔΟΥ

ΜΟΝΟΣΤΗΡΙΟΦΥΛΑΚΩΝ

ΚΕΛΛΙΩΝ

EXIMIO ET CARO AMICO

HENRICO ADDINGTON, ARMIGERO;

SENATORI BRITANNIÆ DIGNISSIMO,

HUMANIORUM ARTIUM AC LITERARUM
AMANTISSIMO,

HANC

ΜΕΤΡΙΚΩΝ ΤΙΝΩΝ ΜΟΝΟΣΤΡΟΦΙΚΩΝ

ΔΕΥΤΕΡΑΝ ΣΥΛΛΟΓΗΝ,

IN

SUMMI STUDII

ATQUE

INTEGERRIMÆ AMICITIÆ
TESTIMONIUM

D. D. D.

GEORGIUS ISAACUS HUNTINGFORD.

Ὑποθεσεις των Μετρικων.

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ΜΕΤΡΙΚΩΝ ΤΙΝΩΝ

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ΔΕΥΤΕΡΑ ΣΥΛΛΟΓΗ.

METRICORUM QUORUNDAM

MONOSTROPHICORUM

SECUNDA COLLECTIO.

ΕΙΣ ΜΟΥΣΑΝ.

Τις ων εραςης ȣκ εκλαυσεν ὑξαλον
Χαιρειν μολις φωνεῖν γλυκισῃ τῃ κορῃ;
Τις ου ωοθησεν ομμασιν ωαλιντροπος
Τηνδ' εισιδειν, κἀν ωερ μονον γ' ὡραν μιαν;
Τις ων φυγας δομοιο και της ωαλριδος
Παλιν βλεπειν λελειμμεν' ȣ μαλ' ευχεται,
Παλιν γυναικα και τα τεκνα ωροσκυσαι
Δια χρονον νυν ωολλον ουχ' ὁρῶμενȣς;
Αλλ' ȣκ εραςης, ου φυγας μαλλον ωοθεῖ
Εχειν ωαλιν τȣς φιλȣς ωεριπλοκαις,
Η 'γω σε, Μȣσα, μνωμενος ωαλιν καλεῖν.
'Οταν Τυχη γαρ ταις απειλαις εμβρεμῃ
'Οπως ωιεζῃ ωημαλων αχθεῖς ὑπο,
Αλλ' ειγε τερψιν ευμενης συ ωροσφερῃς,
Ευκαρδιον ςηθος ϑρασȣς ὁπλιζεται,
Θεας μαλαιας αἰρεμης καταφρονῶ.

EIS AMINON.

AD MUSAM.

QUIS exiſtens amator non flevit ſupremum
Vale vix dicere ſuaviſſimæ virgini?
Quis non deſideravit regreſſus oculis
Illam videre, etiamſi in horam quidem ſolummodo unam?
Quis exiſtens exul domûs et patriæ
Non valde precatur iterum aſpicere relicta,
Iterum oſculari uxorem et liberos
Nunc per longum intervallum non viſos?
At non amator, non exul magis deſiderat
Iterum in amplexibus tenere chariſſimos,
Quam ego te, Muſa, iterum vocare ambiens.
Quando enim fortuna minis infremuerit
Ut premeret ſub onere damnorum,
Attamen ſi tu benigna adferas oblectationem,
Pectus forti-animo-præditum armatur audaciâ,
Imperterritus contemno inanem deam.

ΕΙΣ ΑΜΝΟΝ.

Λ Ειμωνος βοαναις ἐι ωαιζων, αμνε, τερειναις
Σκιρ]ησον, κερα]ων καλλεϊ γαυρος εων.
Τρις μακαρ αΓνοιας δρκεεῖς· λαθε γαρ σε μαχαιρα
Ἡν σφα]εως κα]α σϑ χειρ ακονησεν ελων.
Ου βληχαι, ωαλαμην λιχμωσ' ϑ γλωσσα, δυνα]αι
Θελ]ειν σαρκοφα]ων ϛηθεα σκληρα βρο]ων.
Οι μοι, ὁτ' ϑκ ειην ελεημων τις σοφος Ινδων.
Οι μοι, ὁτ' ϑκ ειην Πυθα]ορειος ε]ω.

ΘΗΒΑΙ.

ΠΟΥ, Θεος, ἁρπα]ζεις ωαλιν ενθεον; Ἑ ΛΛΑΣ εναρ]ης
Φαινε]αι. Ουχι λυρας αιφνως ηκεσα]ε φωνης;
Τειχεα Θηβων
Ωκοδομηνται
Χορδων Αμφιονος ηχῳ.
Τι βρον]η κ]υπεει; τι φλοξ ειν αιθερι λαμπει;
Ζωσθεις εν νεφελαις κα]εβη Ζευς—τηλε βεβηλοι—
Αιψα τρεμεσα
Ωλε]ο ϑαμβεῖ
ΣΕΜΕΛΗ Διος ἡ ωαρακοι]ις.

Ταχεως

AD AGNUM.

AGNE, adhuc ludens teneris herbis prati
Salta, laſcivè-ſuperbiens pulchritudine cornuum.
Videris ter felix propter ignorantiam: latuit enim te
culter
Quem prehenſum manus mactatoris in te acuit.
Non balatus, non lingua lambens manum, poſſunt
Mulcere dura pectora carnivororum hominum.
Hei mihi, quòd non ſim miſericors aliquis ſophus
Indorum!
Hei mihi, quod non ſim ego Pythagoreus!

THEBÆ.

QUO', Deus, abripis (me) iterùm afflatum?
Græcia manifeſta
Apparet. Nonne repentè audiviſtis ſonum lyræ?
Muri Thebarum
Extructi ſunt
Sono chordarum Amphionis.
Quare tonitru ſtrepit? quare flamma fulget in æthere?
Cinctus in nubibus deſcendit Jupiter. Procul profani.
Tremefacta ſtatim
Periit terrore
Semele Jovis uxor.

Ταχεως αΐοιΐε θυρσους,
Ταχεως αΐοιΐε κισσον
Πεΐαλοις ϖαλεκονΐες εΐχη.
ΒΑΚΧΟΣ ορΐιοις ϖαρεςι.
Χαιρε ΒΑΚΧΕ, χαιρε Θηβαις.
Ἱερος καλεῖ ΚΙΘΑΙΡΩΝ
Σε τε, Μαιναδων χορον τε
Χερσι λαμπαδας φερονΐα.
Παυε|ε χαρμης, ϖαυε|ε κραυγης.
Καινον γαρ ανακΐος ες οικον
Ηδη μεΐα ϖενθος ἰκανει.
ΛΑΙΟΣ εκ χρησμων Δελφων, απο ϖαιδος ἑοιο
Μοιραν θαναΐοιο φοβηθεις
Ερριψεν τεκνον εν ορεῖ.
Ω βροΐοι, ὡς εδεν δια μηδεα ϖυκνα δυνασθε
Βελαις ανΐισχειν, η φευΐειν ορανιωνων.
Τριπλῆς ϖελας κελευθε
ΛΑΙΟΝ ΟΙΔΙΠΟΥΣ
Πληξας ϖαΐερ' εκΐανε σκηπΐρῳ.
Εχει μεν αρχας, και γυναιχ' ὁμοσπορον,
Ἑως συνεΐνω φευ λεχεῖ της μηΐερος
Αισχις' ὁμιλησας. Φρεσιν τοτ' εκπλαΐεις
Τυφλος αποιχεΐαι
Λυγρος αλητης,
Ὑπο γης τε δεδυκε Κολωνῳ.
Οτοβος

Citò adferatis thyrſos,
Citò adferatis hederam,
Plicantes haſtas foliis.
Bacchus orgiis adeſt.
Salve Bacche, ſalve (in) Thebis:
Sacer Cithæron vocat
Teque, Mænadum chorumque
Ferentem tædas manibus.
Ceſſate a gaudio, ceſſate a clamore:
Novus enim ad domum regis
Jam magnus dolor incedit.
Laïus propter reſponſum Delphorum, a puero ſuo
Sortem mortis timens
Expoſuit filium in monte.
O mortales, quàm nihil poteſtis per prudentia con-
ſilia
Voluntatibus Deorum reſiſtere, aut fugere.
Triplicem prope viam
Œdipus Laïum
Patrem cum percuſſiſſet ſceptro interfecit:
Habet quidem imperia, et uxorem ad liberos procre-
andos,
Uſque dum conſcius ſit ah! lecto matris
Turpiſſimè ſe verſatum eſſe. Tunc pectore perculſus
Cæcus abit
Triſtis erro,
Subiitque ſub terrâ in Colono.
Strepitus,

Οτλοβος οτλοβος ἑπλα πωλαισι
Δεινος ορωρει πανλοσε Θηβῶν·
Ἄρμαλα, λογχαι,
Ασπιδες, εγχη
Κονα βισαν πληθια τειχῶν,
Ἑπλα μαχαις ανδρες κραλεροφρονες ὡςε λεονλες
Ὡμοσαν η πεδιω θνησκειν, πολιν η αλαπαξαι.
Τε πατρος αραι
Κρατῦσι τεκνων·
Πιπλυσι κλανονλες Αδελφοι.
Τοισδε τις εκ Θηβῶν προσπιλνειῖ γραια ταλαινα;
Τις παρθενος ἥδε παρεςι;
Μηληρ· ιδυσα τραυμαλα καιρια
Τεκνων, ξεναζει, "πως ἀλιος πονος
Μαςων απολωλε."—Σιδηρον
Αυχενι νυν· πολαμαις ωθειῖ, κειλαι τε θανυσα.
Μηλερ' ὁμυ θυγαληρ χωρονδε παραςπιζυσα
Θρηνειῖ μεν αμφω
Χαμαι πεσονλας
ΠΟΛΥΝΕΙΚΕΟΣ ἡ δε μαλιςα
Μοιραν χαλεπην ελεαιρει,
"Θαψον, προσειπες,
Συγγονε θαψον;"
"Νεκυν ενθαδε προς σον, αδελφε,
"Εν χθονι πατρωᾳ κονιν οισω χερσιν εμαισιν,
"Ει και τεθναιην της τοσσης εἱνεκα τολμης."

Strepitus, ſtrepitus ſeptem portis
Dirus excitatur undique Thebarum:
Currus, haſtæ,
Clypei, enſes
Propinqua muris reſonuerunt,
Septem viri magnanimi tanquam leones (in) pugnis
Conjurati ſunt vel campo mori, vel urbem diripere.
Patris execrationes
Vim habent in filios:
Fratres cùm interfecerint, cadunt.
Quænam ad hos infelix anus ex Thebis accedit;
Quænam virgo illa quæ adeſt?
Mater: conſpectis vulneribus lethalibus
Filiorum, gemit, "quàm labor irritus
Uberum periit!"—Enſem
Nunc manibus adigit (in) collo, jacetque mortua.
Filia ſimul cum matre ad locum comes ſecuta
Luget quidem ambos
Humi collapſos
Illa autem maximè Polynicis
Fatum iniquum miſeratur,
"Sepeli, dixiſti,
"Soror ſepeli?"
"Ad tuum cadaver, frater, hìc
"In terrâ paternâ pulverem afferam meis manibus,
"Etiamſi moriar propter hanc tantam audaciam."

Creon,

Ου, ΚΡΕΟΝ, οικειρεις τας μητερας, ηδε γυναικας
Ἡγεμονων, θαψαι νεκρες, τιμῶν τε, θελουσας;
Αλλα κλεισματα πασι δικαια
Ταχα ΘΗΣΕΟΣ ὁπλα πορισει.
Ειδω παρουσα
Τουδε στρατηγου,
Ηχησε χθων ὑπο φωνης.
Ὑβρισης δε Κρεων φυγεν, εργον αεικες ἑλισεν.
Ουποτε χαιρει
Ὁ ΖΗΝ' αλιμῶν
Βασιλευς κακος, η πολις ανδρων.
Ω Θηβαι, Θηβαι της πριν νυν δυσελο δοξης
Ηλιος. Αισχισαι, μισθμεναι, ΕΛΛΑΔ' απισαι
Πραγματα τι ΞΕΡΞΟΥ, τι φρονησατε και τα
ΦΙΛΙΠΠΟΥ;
Ει και Διος ορνιξ
Κελαδησεν ΠΙΝΔΑΡΟΣ ὑμνες,
Ει και Μαγνινεας ἡρως αγαθος τε σοφος τε
Καλως τεθνηκεν εν ὁπλοις,
Αλλα μενει Θηβαισιν αειμνηστον τοδ' ονειδος.

ΕΙΣ

Creon, non miſereris matrum, et uxorum
Ducum, quæ volunt ſepelire et honorare mortuos?
At juſta funebria omnibus
Statim arma Theſeos præbebunt.
Aſpicio præſentem
Illum imperatorem,
Sonuit tellus ſub voce.
Injurioſus autem Creon fugit, luit indignum facinus.
Nunquam gaudet
Qui Jovem contumeliâ afficit
Rex improbus, aut urbs hominum.
O Thebæ, Thebæ occidit priſtinæ tuæ gloriæ
Sol.—Turpiſſimæ, odioſiſſimæ, infidæ Græciæ
Quare Xerxi, quare Philippo faviſtis?
Etiamſi Jovis ales
Pindarus cecinit hymnos,
Etiamſi Mantineæ * heros fortiſque ſapienſque
Honeſtè inter arma mortuus eſt,
Tamen manet hoc opprobrium ſemper memorandum
Thebis.

* Epaminondas.

ΕΙΣ ΠΕΛΕΙΑΝ, Ἡ ΕΝ ΤΩ ΚΟΜΙΖΕΙΝ ΕΠΙΣΤΟΛΗΝ ΒΕΛΕΙ ΗΝ ΠΛΑΓΕΙΣΑ.

Ἔρασμιαν Πελειαν
Ορνιθα την ἑαυτης
Ὡς ειδεν Αφροδιτη
Κακῳ βελεῖ πλαγεισαν,
Ἡμαγμενην πλεροισι,
Ηδη χαμαι τε νεκρην,
Στερνον τυπτουσα χερσι
Συν δακρυοις εκλαυσεν,
" Απειρος ην ερωτος
" Παθημαἀων γραφεντων
" Τοιαις επιστολαισι,
" Επηρἀω γυναικι,
" Οἰς σε προσφερουσαν
" Δελτον πλερῳ ταχιστῳ
" Διωλεσεν, Πελεια."
Ηκουσεν ὡς παρασας
Τηνδ' ὁ κλανων, προσειπε,
" Ει θυμον ην απηνης
" Εγωγ' ανηρ πονηρος,
" Ουκ ες' αναἰτιον μοι
" Το παν γενος πτελειων.
" Μισθμενη πτελεια
" Ην, ἡ φερουσα γραμμα
" Ὁ πεμψεν εις με Νυμφη
" Καἀαφρονουσ' ερωτος."

IN COLUMBAM, QUÆ INTER PORTANDAM EPISTOLAM ICTU PERCUSSA FUIT.

AMabilem Columbam
Suam ipſius avem
Cùm videret Venus
Malo ictu percuſſam,
Cruentatam pennis,
Humique jam mortuam,
Pectore verberato manibus
Cum lachrymis flevit,
" Imperitus erat amantis
" Affectuum deſcriptorum
" In talibus epiſtolis
" Amatæ mulieri,
" Quicunque te afferentem
" Celerrimâ pennâ tabellam
" Perdidit, Columba."
Quum audiviſſet prope aſtans
Qui eam interfecerat, dixit,
" Si animo crudelis eram
" Ego quidem infelix homo,
" Non inculpatum eſt mihi
" Omne genus columbarum.
" Odioſa columba
" Erat, quæ tulit ſcriptum
" Quod miſit ad me Nympha
" Contemnens amorem."

ΕΙΣ ΛΕΙΨΑΝΑ ΣΟΦΟΚΛΟΥ̃Σ.

ΦΩΝΗ τις εσιν ἥδε των λυπου̃μενων;
Τινες καλεῖσθε; κλαυμαίων τις αἰτια;
" Εγω ΘΥΕΣΤΗΣ. Σαρξ εἰ γναθμων ὑπο
" Τρεμει· μελῃ ωαιδος γαρ αγνωτος φαγον.
" Ιδε σκοτεινον εσιν ἥλιε φαος,
" Μηπως το ωραγμα τυτ' απηνες ωροσβλεπῃ.
" ΟΔΥΣΣΕΩΣ μισηθον εσι τ' ονομα·
" Κιναδος, κακεργος οὗτος, ἡ ωασσα βλαβη,
" Εθηκε χρυσον εν ωεδῳ σκηνης υπο,
" Κ'εφασκε τελον μισθον ειναι, ωατριδος
" Προδοτης ὅπως Τρωων γενωμαι τῳ στρατῳ.
" Φερειν ΠΑΛΑΜΗΔΕΙ̃ τηνδε βαξιν, αλγιον
" Οδυνῃσι ωασσαις ἡ θανειν στρεβλου̃μενῳ.
" Ω δυσαλαιν' εγω ΝΙΟΒΗ καλου̃μενη,
" Δις ἑπτα τεκνων σημερον στερου̃μενη.
" Αρ' ουχι μ' αν λιποιτε φιλτατην μιαν,
" Θεοι, θυγατρων; εξ αχου̃ς διωλομην,
" Κρυος τε σωμα ωαν ωεπτηγος ελλαβε.
" Πως αν δυναιμην ωοινιμους Ερινυας
" Μητρος τε φευγειν αἱματηρα γληνεα;
" Σωσον, ωατερ, με σωσον ει ταυτην καλως
" Εκ σων κελευσματων αρ' ΑΛΚΜΑΙΩΝ κανον.

" Αιεν

IN SOPHOCLIS FRAGMENTA.

QUÆNAM vox eſt hæc mœrentium?
Quinam vocamini (vel, eſtis)? quæ cauſa plo-
ratuum?
" Ego (ſum) Thyeſtes. Caro adhuc ſub malis
" Tremit: nam membra filii incogniti edi.
" Ecce lux ſolis eſt tenebroſa,
" Ne quo pacto videat hoc factum crudele.
" ULYSSIS nomen eſt odioſum:
" Vulpes, ille improbus, mera noxa,
" Poſuit aurum in ſolo ſub tentorio
" Et dixit hanc mercedem eſſe, patriæ
" Ut ſim proditor exercitui Trojanorum.
" Palamedi hanc famam ferre, moleſtius
" Quàm mori cruciatum omnibus doloribus.
" O valde miſera ego vocata Niobe,
" Bis ſeptem liberis hodiè privata.
" Nonne igitur mihi reliqueritis chariſſimam unam
" Dii, filiarum? Præ luctu perii,
" Friguſque occupavit totum corpus conſtrictum.
" Quomodo poſſim ultrices Erinnyas
" Matriſque oculos ſanguinolentos effugere?
" Serva, pater, ſerva me, ſi hanc rectè
" Ex tuis juſſis utique Alcmæon interfeci.

" Semper

" Αιεν διωκεσ' αιεν εις σε ωοινιμες
" Θεας καλησω. Τελο δ' ελκος καρδιας
" Αθρει κακιζε τεκνον, ος την μητερα
" Νηλης ΕΡΙΦΥΛΗΝ ε δεδοικας με κλανειν.
" Ω δυσθεατον ομμα· χειρ επισκιος
" Το τραυμα κρυπτε το ξιφει ωεπληγμενον.
Οιμοι ωαθηματων. Τι δ' ο φθονος χρονε
Σκηνην ΣΟΦΟΚΛΟΥΣ ηφανισεν, η' γοον
Ωρινε ωολλακις ωαλαιων ωενθιμον,
Ημιν τε κινησειεν αν τα δακρυα;

ΕΙΜΑΡΜΕΝΗ.

Ω ΝΥΚΤΟΣ, ΑΔΟΥ, Ταρταρεων ΕΡΙΝΝΥΩΝ,
ΧΑΟΥ, χ' απανθων Δαιμονων ωροτενεστερα
Θεα φερουσα σκηπτρον εν χερσ' αφθιτον,
Τηκτον μολιβδον, και σιδηρον αγκυλον,
Ο, τ' εσσεται το σοις νομοις ωεπρωμενον
Προφρων υπεικω ωροσκυνων, ΕΙΜΑΡΜΕΝΗ.
" Ορθως· αινετας ουσ' εγωγ' υπερτερα
" Εικονας ηδ' ακονας ελκω τους βροτους,
" Μεγα φρονουντων μηχανας ακαρει χρονω
" Νικωσ' ανηνυτους. Φερ, ειπε, ωωποτε
" Θνητους εωρακας κελευειν ουρανου
" Σιγαν θυελλην; η ωτερωτον εκ σκοπου

" Τρεπειν

" Semper perſecuta ſemper in te ultrices
" Deas vocabo. At hoc vulnus cordis
" Intuere peſſime fili, qui matrem
" Crudelis me Eryphylen non metuiſti occidere.
" O dirum-viſu ſpectaculum: manus tegens
" Occulta vulnus quod inflictum eſt gladio."
Hei mihi propter calamitates! Cur autem invidia temporis
Abolevit Sophoclis ſcenam, quæ luctum
Lugubrem ſæpè excitavit antiquorum,
Nobiſque lachrymas commoverit?

FATUM.

O Nocte, Orco, Tartareis Furiis
Chao, et omnibus Diis natu major
Dea geſtans in manibus ſceptrum incorruptum,
Plumbum liquefactum, et ferrum curvatum,
Quicquid erit deſtinatum tuis legibus,
Libens obedio adorans, FATUM.
" Rectè: quum enim ſim omnibus ſuperior
" Volentes et nolentes traho mortales,
" Superbientium conſilia in breviſſimo temporis momento
" Irrita vincens. Age, dic, unquam
" Vidiſti mortales jubere cœli
" Procellam ſilere? aut alatum a ſcopo

" Vertere

" Τρεπειν κεραυνον; η ωνοας ωαρ' ὑδαλα
" Κοιμᾶν δυναισθαι, και χαραδραις ϗρεων
" Ισχειν ωεσονλας ωρηνεας χειμαῤῥοϗς;
" Η γης τρεμϗσης βαθρον εμπεδᾶν λογῳ;
" Ει τις δυναιτ', ανθρωπος ων, ωοιεῖν ταδε,
" Εμον μορον δυνησετ' ούτος εκφυγειν."

ΟΡΦΕΥΣ.

ΟΡΦΕΥΣ εις ελεον καλεθελξεν αμειλιχον Αδην,
Προς βιον αντ' ωδης Ευρυδικην τε λαβεν.
Θαυμαζεις; κιθαρας τελμηλαι μϗσικα νευρα
Εκ των ωοιηλων ὡς εδαμασσεν ερως.

ΕΙΣ ΜΕΛΙΤΤΑΝ, Ἡ ΠΡΟ ΧΡΟΝΟΥ ΤΟΥ ΕΑΡΙΝΟΥ ΕΞΕΦΑΙΝΕΤΟ.

ΕΤΙ δηρον ω Μελιτλα
Ὑπο σμαινεων κρυβεισα
Σχαδονων ωλεα σχολαζε.
Αρ' οθ' ἡλιος ωροσωπῳ
Εγελασσεν ευδιεινῳ
Ενος ἡμαλος θεαλος

Νεφελων

" Vertere fulmen? aut flatus per aquas
" Poſſe placare, et fiſſuris-excavatis montium
" Lapſos præcipites torrentes ſiſtere?
" Aut verbo ſtabilire fundamentum terræ trementis?
" Si quis, homo exiſtens, hæc poſſit facere,
" Idem poterit ſortem meam effugere."

ORPHEUS.

ORpheus ad miſericordiam demulſit durum Plutona,
Accepitque ad vitam Eurydicen pro carmine.
Miraris? muſici nervi citharæ ſecti ſunt
Ex * poetis quos amor ſubegit.

* For Orpheus' lute was ſtrung with poets' ſinews.
Shakeſp. Two Gentl. of Verona.

IN APEM, QUÆ ANTE VERNUM TEMPUS APPAREBAT.

ADHUC diu, O Apis,
Sub alvearibus abſcondita
Plena favis otiare.
Num quòd ſol facie
Riſit ſereno
Unâ die conſpicuus

Νεφελων διχα σκολειων·
Αρ' οτ' ειαρος ϖροφηλαι
Κορυδαλλιδες ϖροσηδον,
Αδεως θελῃς ϖελᾶσθαι;
Βορεας, ὁ νυν καθευδων,
Ταχεως ϖαλιν μανεῖται,
Πεῤῥινῃ βαλων χαλαζῃ
Σε ϖονεῖν μαλῃν θελεσαν
Μελιλος χαριν ϖαρ ανθῃ,
Ἅπερ ϑρανοις απισα
Επαραι λιαν καρηνα
Μαλακωλερ' εκφοβᾶνλαι.
Ὑπο της ϛεγης λαθεσα
Μενε, ϖροσδοκᾶσα MAIAN,
Χερι γαρ σπαρεσα MAIA
Στεφανηφορῳ τα δωρα
Γλυκεραν ϖνεοντ' οδωδην,
Εν ορεσσιν, ηδ' εν αῤῥοις,
Σε, Μελιτλα, ϖροσκαλησει
Καλυκων ὁπως ϖιεσα
Ροδινων δροσον μεθυσκῃ.

Abſque tenebroſis nubibus;
Num quòd veris prænunciæ
Corydallides cecinerunt,
Sine metu velis volare?
  Boreas, qui nunc dormit,
Citò iterum inſaniet,
Percutiens lapidosâ grandine,
Te fruſtra volentem laborare
Causâ mellis per flores,
Qui cœlis increduli
Valdè erigere capita
Tenelliora extimeſcunt.
  Sub tecto deliteſcens
Mane, expectans Maiam,
Maia enim cùm ſparſerit manu
Coronas-geſtante dona
Spirantia dulcem odorem
In montibus, et in agris,
Te, Apis, invitabit
Ut bibens calicum
Roſeorum rorem inebrieris.

ΠΕΡΙ ΑΛΛΑΓΗΣ ΑΠΑΝΤΩΝ.

ΕΙΣ αλλαγην κλινοντ' ἁπαντ' ανθρωπινα,
Και πανελως μηδεν μενειν ευρισκεται
Πολυν χρονον, πριν η τελοσδ' αφικεται.
Ηκεσατ' αυδην ἡδεος μελισμαλος,
Ηχον τε νευρων βαρβιτ μεμιγμενον· 5
Φωνημα τδε πε φυγον νυν οιχεται·
Απηλθεν εις αιωνα μη παλιν τροπον,
Υγροισιν αυρας κυμασιν κυλινδεται,
Ανεμε πνοαις τε σπειρεται διαῤῥεον.
Ουτως ἁπασα τερψις αιψ' απωλετο. 10
Αλλ' ουχι πανια πορος κακον τετευχται.
Εσιν βιε λυπαισιν ισα χαρματα.
Ει και ταχις' αποφθινεσιν ἡδοναι,
Ταχις' ὁμως αποφθινεσιν αλγεα.
Ουτως παρηλλαγη γελωτος δακρυα· 15
Ουτως θυελλα της θαλασσης ἡσυχης·
Ουτως σκοτεινη νυξ φαεινης ἡμερας·
Ουτως χιων χειμωνος ανθων ειαρος.

DE VICISSITUDINE OMNIUM.

AD viciſſitudinem inclinant ſe humana omnia,
Et omnino nihil manere invenitur
Diu, priuſquam ad finem pervenit.
Audîſtis vocem ſuavis cantilenæ,
Sonumque citharæ nervorum mixtum?
Quo nunc hæc vox fugiens abit?
Præteriit in æternum non redux,
Liquidis auræ fluctibus volvitur,
Mananſque diſpergitur venti flatibus.
Sic omnis oblectatio ſtatim perit.
At omnia in malum non conſtituta ſunt.
Gaudia vitæ ſunt æqualia doloribus,
Etiamſi voluptates citiſſimè pereunt,
Citiſſimè ſimiliter pereunt luctus.
Sic permutantur lachrymæ riſu:
Sic procella tranquillo mari:
Sic nox tenebroſa ſplendido die;
Sic nix hyemis floribus veris.

ΕΙΣ ΚΙΧΛΗΝ ΕΝ ΧΕΙΜΩΝΙ ΜΕΛΠΟΥΣΑΝ.

ΚΙΚΛΗ, λιγεια φωνη,
Ὅταν μελῦς ακουω
Ὁ και μεσην παρ ὡραν
Χειμωνος ἡδυ μελπεις,
Φθονῶ βιον μεριμνῶν
Σ' αμοιρον, οὐ τυχησας.
Συ γαρ κακων ερωτος
Συν ἡδοναισι μικτων,
Συ γαρ πονων αναγκη
Ἐγκειμενων πενιχροις
Αχηνιᾳ δαμεισι,
Συ γαρ τυχης απιστης
Εκ της πριν ευμενειας
Εις ὕβριν αλλαγεισης,
Ορνις, κακων ἀπανθων
Τῦφλων απειρος εσσι.
Ειθ' αν παθῶν ὁμοιως
Κα'γω τελος γενοιμην
Απειρος ηδ' αἰδρις.
Αλλ' ει κελευσε δεσμος
Μοιρῶν βροτους ἀπανθας
Εν συμφοραις βιωναι,
Ειθ' αν δικην σιδηρυ
Βαφη, περισκελης φρην
Ἐγκαρτερειν δυναιτο.

ΚΙΧΛΗΣ

IN TURDUM HYEME CANENTEM.

TURDE, canore voce,
Quando audio carmen
Quod etiam in mediâ tempeſtate
Hyemis ſuavitèr canis,
Invideo tibi vitam curarum
Expertem, quæ tibi contigit.
Tu enim amoris malorum
Cum voluptatibus mixtorum,
Tu enim laborum neceſſitate
Incumbentium pauperibus
Victis indigentiâ,
Tu enim fortunæ infidæ
Ex priſtinâ benevolentiâ
In contumeliam mutatæ,
Avis, malorum omnium
Horum es inexperta.
Utinam pari modo calamitatum
Et ego demum ſim
Inexpertus et inſcius!
At ſi juſſit decretum
Parcarum mortales omnes
In eventibus infelicibus vivere,
Utinam inſtar ferri
In aquâ tincti, mens pervicax
Poſſit patientèr tolerare.

ΚΙΧΛΗΣ ΑΠΟΚΡΙΣΙΣ.

Ὡς τ' αἰμυλον ϖροσωπον
Αἰρεῖ νεον τον ἤβη
Φρονῦνλα μηδεν αισχρον
Απειριᾳ δολοιο,
Οὕτως εμ' ηπαλησεν
Ηυς γαληνον ομμα
Την ἡμεραν ϖροφαινον
Οἵαν βλεπεις ϖαρ ειαρ.
Τι μεμψιμοιρος αὖλως
Φθονεῖς εμοι, μεριμνῶν
Αμοιρος ὥσπερ ειην;
Φευ ϖολλακις ϖονῦμαι
Λιμῳ, ϖαλῦ χυθενλος·
Φευ ϖολλακις δεδοικα
Φοβῳ, βιον κλυπῦσαι
Μη μηχαναι κλανῳσι.
Τα τεκνα μ' απλερωλα
Σκληρος χεροιν αφελκει
Νεοτλιας Αγροικος.
Τι δ' εκ ϖαθῶν κακιςων
Ισως βροτυς βαρυνει,
Ὡς τυλο λυγρον ἡμας,
Ιδειν τα τεκνα τηλε
Εχθρον φερειν, ανοικλῳ
Τῳ ϖαιδιῳ χαριζειν.

Αλλ'

TURDI RESPONSUM.

SICUT vultus blandus
Capit adoleſcentem qui in juventute
Sentit nihil turpe
Imperitiâ doli,
Sic me decepit
Auroræ ſerenus oculus
Præmonſtrans diem
Qualem per ver vides.
Cur querulus fruſtrà
Invides mihi, curarum
Tanquam expers eſſem?
Ah! ſæpè laboro
Fame, glacie (terris) ſuperfusâ *:
Ah! ſæpè metui
Timore, vitam tonantes
Machinæ ne interficiant.
Pullos mihi implumes
Durus manibus abſtrahit
Ruſticus e nido.
Quænam autem e peſſimis calamitatibus
Æquè gravat mortales,
Ac hoc triſte (gravat) nos,
Videre pullos procul
Inimicum aufere, immiſericordi
Puero ut gratificetur

* Vide *Heathianam* Interpretationem. Philoct. Soph. v. 296.

At

Αλλ' ἐν θελω διδασκειν.
Ευδαιμον ϗ μεν ϗδεν
Ευρισκετ' εξ ἀπανλων
Των μη Θεοισιν ισων·
Αλλων ὁ ϖολμος εϛι
Καλοις, κακοις τε, μικλος,
Σοφος δε ϖας καλοισιν
Μαλισα νϗν επισχει.

ΘΑΝΑΤΟΣ.

Ὁ ϒΤΩΣ αμορφος ηλυθες, των οϛεων
Τεληκολων τε, κρανιϗ τ' εσκληκολος,
Ὡς' οιδα ϖολλακις Σε νυκλος εν σκολῳ
Βιβῶνλα μακροις ιχνεσιν καλα χθονα,
Ὁταν λιπῃς κευθμωνα νεκρων νερλερων.
ΘΑΝΑΤΕ, κραδαινεις μοι βελος τοδ' εν χερι;
Γυμνωθεν εϛι ϛηθος, εις την καρδιαν
(Ει σοι δοκοιη) ϖαισον, ει σθενεις, διπλην.
"[b] Αρ' ϗδεν, ω τολμηρε, δεινον εν βελει;"
[a] Ουδεν, σοφοισιν ορθον ενθυμῦμενοις.
Ει γαρ ϖενης τις ἢ, θανων εὗρεν μακαρ
Τελος ϖονων, κακϗ τε δυσχερεϛερϗ
Πονων ἀπανλων, ὑβρεως κ', ονειδεος
Των ϖλϗσιων, των ϗκ επ' εργοις ευγενεῖ
Θυμῳ ϖρεπϵσιν, ἀλλα της τυχης μονον
Δωροις,

At unum volo docere.
Omnino nihil beatum
Reperitur ex omnibus
Quæ Diis non ſunt æqualia:
Aliorum ſors eſt
Bonis, maliſque, mixta;
Omnis autem ſapiens bonis
Præcipuè animum advertit.

MORS.

ADEO' deformis veniſti, oſſibuſque
Tabefactis, cranioque avidè-durato,
Ut novi Te in tenebris noctis ſæpiùs
Gradientem longis veſtigiis per terram,
Quando reliquiſti receſſum inferorum mortuorum.
Mors, vibras mihi illud telum in manu?
Nudatum eſt pectus, in cor
(Si tibi videatur) inflige, ſi vales, duplicem plagam.
" [b] Num, O temerarie, nihil (eſt) terribile in telo?"
[a] Nihil, ſapientibus rectè conſiderantibus.
Siquis enim pauper ſit, moriendo invenit beatum
Finem laborum, malique moleſtioris
Omnibus laboribus, inſolentiæ et contumeliæ
Divitum, qui non propter facta generoſo
Animo digna, at ſolummodò fortunæ

Δωροις, αγροισι, ζευγμασιν τ' αἰνυμενων.
Νεκροις εν Ἅιδε πασιν ισοτιμιαν,
Ὁς πριν τε δειλος ην, εκει κελευσματων
Καταφρονεῖ τε δεσποτου τυραννικε.
Πληγησεν ει δε τις, θανων επαυσατο
Βιε νοσωδους πληγμονης εξ ακρατους,
Βιε κορον τεκνοις εκ των ηδονων
Λιαν ὁμοιων τοσσακις παλινδρομων,
Ουκ ευφορητε τ' αχθεος Σχολης αγαν,
Η πραγματειας και φθονε των αρχικων.
Εθανεν νεος τις ων; πασων εκ φρονηδων,
Ποσων, βροτοισι των γυπων, παθηματων
Απηλθεν εκλυθεις, αμοιρος πενθεων.
Γερονθι πανθα γινεται λυπης πλεα.
Εθαψε δακρυων γυναιχ', ὁμηλικας,
Εθαψε παιδας, εκπεσων των ελπιδων.
Ουκ εστιν ισχυς ασθενουντι σωματι,
Ωτ' εκ ακουει, μηδε τ' ομματα βλεπει
Ὡσπερ το πριν. Γινοιτο τωδε σον βελος
Πικρον; πορισει λησιν ευκτην των κακων.
"Αλλ' εκφοβοῦνται μυριοι πληγην χερος."
Τινες; κακοι τρεσουσιν· αλλ' οἱ βελτεροι
ΚΟΔΡΟΣ, ΛΕΩΝΙΔΗΣ, ΚΑΛΑΝΟΣ, και
ΣΩΚΡΑΤΗΣ
Βιε χαρεντες ειδον ὡραν ἐσχατην.
Εν ελπιδ' ησαν οἱδ' αριστοι τε μολειν

(Propter) dona, agros, curruſque, laudantur.
Mortuis omnibus eſt æqualitas honoris in orco,
Quique antea ſervus erat, ibi juſſa
Contemnit domini tyrannici.

Siquis autem dives fuerit, moriendo requievit
A vitâ morbidâ præ intemperanti ſatietate,
Vitâ creante faſtidium ex voluptatibus
Valdè ſimilibus toties revertentibus,
Et onere non tolerabili nimio otio,
Aut intentione animi et invidiâ imperantium.

Mortuus eſt aliquis juvenis exiſtens? e quantis curis,
Quantis violentis affectibus, vulturibus mortalium,
Abiit ſolutus, expers dolorum!

Seni omnia fiunt luctûs plena.
Lachrymans ſepelivit uxorem, æquales,
Sepelivit filios, de ſpe decidens.
Non robur eſt corpori languenti,
Aures non audiunt, neque oculi vident
Ut antea. Huic telum tuum ſit
Acerbum? præſtabit optandam oblivionem malorum.

" [b] At innumeri metuunt plagam manûs."
[a] Quinam? mali tremuntis: at præſtantiores
Codrus, Leonidas, Calanus, et Socrates
Lætati viderunt extremam horam vitæ.
Hi optimi ſperabant ire

Εις Νησον, ἣν ϖεριπνεῦσι μαλθακαι
Αυραι, φλεγσι τ' ανθεμα χρυσεα κομῃ,
Εξ ὡν ϖλεκσ' Ειδωλα λαμπρα ϛεμμαϑα.
Τυς ϖριν καμονϑας ενθ' εμελλον εισιδειν
Ἀπανϑας, ὑς ΡΑΔΑΜΑΝΘΟΣ αξιυς ἑδρας
Εκρινε συν Ψυχαισι ταις Μακαρϑαϑαις.

ΕΙΣ ΑΛΣΟΣ ΦΗΓΙΝΟΝ.

ΜΟΥΣΩΝ ἁπλυς εραϛης
Φηγων ὑπαι δασειων,
Αἱ ϖρος καρηνα βυνυ
Σκιαν κλαδων ϖεϑασσαν,
Θερῦς φυγων το καυμα
Φλεγον, λυρῃ μελισμα
Τυτ' ηρχελο ϖροσᾴδειν·
" Φηγοι, χοροισι Νυμφων
" Ζηλυμεναι δικαιως,
" Ὑμων σκιᾳ μελαινῃ
" Εγω μονος ϖελαζων
" Στηθεῖ τι ϑαμβος ειχον.
" Δοκεῖ μενειν γαρ ὡδε
" ΣΙΓΗ ϖολυ φρονῦσα,
" ΑΙΔΩΣ λιπυσ' ὁμιλον,
" Κ' ΕΥΧΗ Θευς φιλῦσα.
" Τοισιν εν τοποισι

Καθημενῳ

Ad Insulam, circum quam spirant molles
Auræ, fulgentque flores auricomi,
E quibus Simulachra nectunt splendidas coronas.
Ibi visuri erant antea mortuos
Omnes, quos Rhadamanthus dignos sede
Cum Animis Beatissimis censuerat.

IN NEMUS FAGINUM.

MUSARUM simplex amator
Sub densis fagis,
Quæ ad cacumina collis
Umbram ramorum extenderunt,
Cùm evitâsset æstatis calorem
Urentem, lyræ carmen
Hoc incipiebat accinere:
" Fagi, choris Nympharum
" Meritò quæsitæ,
" Vestrûm umbræ nigræ
" Ego solus propinquans
" (In) pectore quendam timorem habui.
" Videtur enim hìc manere
" SILENTIUM multum cogitans:
" VERECUNDIA relictâ turbâ,
" Et PRECATIO deorum amans.
" In his locis

" Καθημενῳ μ' απεςαι
" Φρονημα ϖαν βεβηλον.
" Σκοπῦμενος νοησω
" Ως φρονιδων μαλαιων
" Ὑπο βροτοι ϖονῦσιν,
" Ὁτ' ε μαθειν θελυσι
" Πασων τεχνην αριςην
" Το Σωφρονεῖν, βιῳ τε
" Εν μερῐῳ το χαιρειν.
" Ενθενδε θυμος αιεν
" Κενῐῦμενος ςεναζει
" Βιοφθορῳ σπαραγμῳ
" Παθημαῐων κακιςων,
" Φθονυ, κεαρ δακονῐος
" Ευδαιμονῦντ' επ' αλλῳ·
" Διψης εχειν τα ϖλειω·
" Ὀρεξεως τε δοξης
" Κα'ι ϖραγμαῐων γενοιῐο
" Η δοξα μισθος αισχρων.
" Φυσις καλεῖ δε ϖανῐας
" (Βελοντ' ὁσοι ϖιθεσθαι)
" Μαλλον ϖοθεῖν γαληνην
" Τοιηνδε, τωδ' εν αλσεῖ
" Ης σωφρονες τυχῦσι.

EN

" Mihi ſedenti aberit
" Cogitatio omnis profana.
" Conſiderans mente agitabo
" Quàm vanis ſub curis
" Mortales laborant,
" Quòd nolunt diſcere
" Optimam artem omnium
" Temperanti eſſe animo, victuque
" In modico gaudere.
" Illinc animus ſemper
" Stimulatus gemit
" Vitam-corrumpenti laceratione
" Affectuum peſſimorum,
" Invidiæ cor mordentis
" Ob alterum felicitèr viventem:
" Sitis habendi plura:
" Deſideriique gloriæ,
" Etiamſi ſit factorum
" Gloria merces turpium.
" Natura autem vocat omnes
" (Quicumque volunt parere)
" Potiùs expetere tranquillitatem
" Talem, hoc in nemore
" Quam ſobrii conſequuntur."

ΕΝ ΧΡΟΝΩ ΤΥΦΛΩΣΕΩΣ ΠΕΝΘΙΜΟΝ ΕΝΝΟΗΜΑ.

ΤΙΣ μοι βιω ςερεμενῳ των ομμαλων
Τερψις ωαρεςαι; φως ἑωα χαρμαλα
Μαλην, μαλην εμοιγε κινησειεν αν·
Ου γαρ δυναιμην ωροσβλεπειν τα ωοιμνια
Βοσκεσθ' απληςως εν δροσωδεῖ λειμακι.
Ου γαρ δυναιμην εισορᾶν γενος βροτων
Εγερθεν εξ ὑπνοιο και νεῳ κραλεῖ
Καλιον ωρος αγρας εις ωονον της ἡμερας·
Ου γαρ δυναιμην ΓΗΝ ιδειν γαυρεμενην
Ὁτ' ισχυς εςι ωασι τοις ὑπερ χθονος
Καινη. Μαλην εμοιγ' ανελθοι τ' ημαλα.
Ου γαρ δυναιμην καλλος αθρεῖν ΗΛΙΟΥ
Σειονλος εν τοις ουρανοις φαεσφορυς
Κομας, βαλονλος τ' εκ καρηνυ την φλογα.
Μητ' αν χαρειην εν μεσημβρινῳ χρονῳ,
Ὁταν βαθυρριζυ δρυος σκιας ὑπο
Ποθῳ καλακλινῃ ψυχᾶς τα ωωεα,
Στασαι τε ωορλιες μεσοις εν ὑδασι
Τυπλωσι ταις υραισι ωλευρα ωολλακις,
Μυας ὁπως εἰργωσι τας οξυσομυς.
Και φευ, τιν' ἡδονην εμοι διδοιεν αν,
Ει και φαεινος νυκλι λαμπαδ' ΕΣΠΕΡΟΣ
Πρωλις' αναπλοι, και τοτ' εν σμικρῳ χρονῳ

IN TEMPORE CÆGITATIS LUGUBRIS COGITATIO.

QUÆ mihi privato oculis vitæ
Oblectatio aderit? lux matutina gaudia
Fruſtra, fruſtra mihi quidem moverit:
Non enim poſſim aſpicere greges
Paſci inſatiabiliter in roſcido prato:
Non enim poſſim videre genus hominum
Exſuſcitatum e ſomno, et novo robore
Revertens agros ad laborem diei:
Non enim poſſim cernere Tellurem gloriantem
Quòd omnibus quæ ſunt ſuper terram vis eſt
Nova. Fruſtra mihi quidem redirent dies,
Non enim poſſim intueri pulchritudinem Solis
Concutientis in cœlis adferentes-lucem
Comas, emittentiſque flammam e capite.
Neque gauderem in tempore meridiano,
Quando ſub umbrâ quercûs profundas-radices-habentis
Deſiderio frigoris diſcumbant greges,
Juvencæque ſtantes in mediis aquis
Sæpè verberent latera caudis,
Ut arceant muſcas quæ habent acuta ora.
Et ah! quam voluptatem daret mihi
Etiamſi Heſperus ſplendidus nocte lampada
Primùm accendat, et tunc in brevi tempore

Φαινοι Σεληνη το ϖροσωπον αργυρεον,
Αϛρων αγϵσα μυριων ὁμϵ χορον;
Αρ' αν δυναιντο ταυτ' αδερκτοις ομμασι
Τερψιν ϖαρασχειν; φως αφεγγες εσσεται
Εμοι Σεληνης, Αϛερων, ηδ' Ἑσπερϵ.
Οικτειρομεν σε τον ϖονῦντ', ὁϛις τυχοις,
Δεσμοισιν· αλλ' ει συ γ' εμϵ μακαρτερος·
Ει γαρ σκοτεινον ϖ το δεσμωτηριον,
Δερκεις ομως δ' ακτιν' αμαυραν ἡμερας
Δι' η θυρας, η τειχεων εσχισμενων.
Εγω δε φευγειν ἡμεραν (βιαζεται
Νοσος) ταχυνων, και σκοτῳ νυν εντροφος
(Οιμοι τυχης) τρισαθλιος τε γιγνομαι.
Χαιρ' ων ΣΚΟΤΟΣ, ϖρογενεστερος των χρηματων
Παντων ἁ κοσμον τονδ' ὁρατον αμφεπει·
Καιπερ μερος ΦΟΙΒΩ δεδωκας ἡμισυ
Αρχης, ΣΕΛΗΝΗΝ και μετασχειν ηθελες,
Αλλ' ευτ' απτησας μονος σκηπτρον φορειν
Παλαμαις ερεμνον, οἱ βροτοι το σον σθενος
Οιδασι, και τρεμουσι μη ϖαλιν χαος
Ελθοι. Δρακοντας θριξιν εμπεπλεγμενους
Τοτ' εμβλεπουσ' Ερινυων φοβουμενοι,
Εν χερσι τε μασιγα την σιδηρεαν.
Οὕτως εχουσιν οἱ φρονουντες αισυλα.
Αλλ' οἱ δικαιοι συλλαλουσι Δαιμονων
Ψυχαισι νυκτος των ϖολουντων εν χθονι.

Ὡς

Luna oſtendat argenteum vultum,
Ducens ſimul chorum infinitorum aſtrorum?
Num poſſint hæc oculis non videntibus
Præbere voluptatem? lux erit non-lucida
Mihi Lunæ, Aſtrorum, et Heſperi.

Miſeremur tui, qui laboras (quicunque forte ſis)
Vinculis: at tu quidem es felicior me:
Si enim carcer ſit caliginoſus,
Tamen vides radium obſcurum diei
Aut per januam, aut fiſſos muros.
Ego autem fugere diem (cogit
Morbus) feſtino, et nunc in tenebris innutritus
(Hei mihi ob fortunam!) miſerrimuſque ſum.

Salve igitur Caligo, antiquior rebus
Omnibus quæ amplectuntur hunc mundum qui ſpectatur:
Etiamſi dediſti Phœbo partem dimidiam
Imperii, et voluiſti Lunam habere partem,
Tamen cùm poſtulâſti ſolus geſtare ſceptrum
Tenebricoſum manibus, mortales tuas vires
Noverunt, et tremunt ne chaos
Veniat. Serpentes implicitos crinibus
Furiarum tunc vident territi
In manibuſque ferreum flagellum.
Ita afficiuntur illi qui iniquis ſunt animis.
At juſti colloquuntur Dæmonum
Animis nocte qui vagantur in terrâ.

Ὡς ειθ' αν ειην αυλος αξιος τυχειν
Μυθε παλαιων ανερων των ευκλεων,
Τοτ', ει τυφλοιμην εισαει τοις ομμασι,
Λεσχην αοιμι συν καμουλων φερταλοις,
Ὁσοι περ εν μαχαις προ παιριδων θανον,
Ὁσοι περ ησαν συν Νομοις δικασπολοι,
Μαλις' ὁσοι περ των Αοιδων εν χορῳ
Θεοισιν ὑμνες ηδον ευσεβεσταλοι.

ΕΙΣ ΠΟΛΕΜΟΝ ΡΥΣΣΙΑΚΟΝ.

ΧΑΙΡΕΤ' εν αδε
Ἡρωες Δαναοι
Παλερων ειδωλα καμουλων,
Πολλακις οι φονιας μισηλων αιμαλι Περσων
Πολεμιξηλες ελεγξαλε χειρας,
Οφρ' επολε Βαρβαρος υβρει
Βασιλευς αθεμις' επιλελλοι,
Αλλ' ινα τοις παισιν τοις εσσομενοισι λιπηλε
Δωρον ελευθεριας χρυσεας, κλεαλων τοδ' αριζον.
Ουχι τις ωρσεν
Δυπος αηθης,
Καλαπληξας εθνεα νεκρων;
Πολλων κινηθεισα ποδων γαια ζοναχιζει
Ανδρων ιεμενων εις αινην δηϊοτητα.

Βορεε

Quàm utinam ipſe dignus ſim conſequi
Sermonem antiquorum virorum qui erant gloriâ-
infignium!
Tunc, ſi cæcus ſim perpetuò oculis,
Haberem ſermocinationem cum optimis defunctorum,
Quotquot mortui ſunt in pugnis pro patriis,
Quotquot juſtitiam ſecundum Leges adminiſtrârunt,
Præcipue quotquot in choro Vatum
Maximè pii Diis hymnos cecinerunt.

IN BELLUM RUSSIACUM*.

GAUDETE in Orco
Heroes Danaì,
Simulachra patrum defunctorum,
Qui ſæpè ſanguine odioſorum Perſarum cruentas
Manus tinxiſtis pugnando,
Quò nunquam Barbarus contumeliâ
Rex injuſta mandaret,
At ut liqueretis filiis poſteris
Libertatis aureæ donum, iſtud optimum bonorum.
Nonne quis commovit
Sonus inſolitus
Qui perculit gentes mortuorum?
Tellus gemit agitata multis pedibus
Hominum euntium ad gravem pugnam:

* Script. Ann. 1783.

Nam

Βορεϵ Θυγαϯηρ γαρ Ανασσα
Ορϛην δικαιαν
Θυμϵ 'κπνϵϵσα
Παν κραϯος ὁρμησασα μαχηνδ' ωϯρυνϵ φαλλαγϛας,
" Ανερες ϵϛϵ,
" Καινϵτ' ανοικϯως
" Τϵσδ' ϵχθρϵς τϵς ωριν Ασιας οικηϯορας αιας,
" Νυν δϵ τυραννϵυονϯας ϵν Ἑλλαδι. Το ζυγον αισχρον
" Αιρϵϯε δϵλοσυνης· κηρυσσϵτ' ϵλϵυθϵρον ἡμαρ·
" Κυδος ΚΑΘΑΡΙΝΑ ωροσαψω
" Τϵχνῶν τη Μηϯερ' Αθηναις."
Αρα τι μαψιδιως ἡδ' ϵιπϵν δια Γυναικων;
Ιδϵ ωως τϵϯϵλϵσμϵνα ωανϯα.
ΤΥΡΚΙΚΟΝ ϵθνος
Τι ϛομα των κοπιδων
Χϵρσ' ϵϛιν αμϐλυ; Πρηνϵϵς αϛκυλαι
Επϵσον κονιηϛι Σϵληναι.
Πανϯϵς αριϛοι
Γαιαν οδϵϛιν
Εἰλον, παλαμηϛι δαμϵνϯϵς
ΡΥΣΣΙΑΚΩΝ αρϵϯη κραϯῦνϯων.
Πολλος ὁμιλος
Δϵιμαϯι θαμϐῶν
Πϵφοϐημϵνος ϵκ ωολϵμοιο
ΕΥΞΕΙΝΗΝ ωϵραᾶν σχϵδιαις ϵλαχυνϵ θαλασσαν.
Αλλα φοϐϵ, ταραχης, θορυϐϵ, φωνης τϵ φυγονϯων

Nam Regina Boreæ Filia
Juſtam iram
Ex animo ſpirans
Excitatis viribus totis ad prælium inſtigavit phalangas,
" Viri eſtote:
" Interficite nullâ miſericordiâ
" Hos inimicos olim incolas Aſiæ,
" Nunc autem tyrannidem obtinentes in Græcia.
Turpe jugum
" Servitutis tollite: prædicate diem libertatis:
(Ego) *Catharina* tribuam gloriam
" Athenis Matri Artium."
Num quid hæc Nobiliſſima Mulierum fruſtrà dixit?
Ecce quomodo perfecta (ſunt) omnia.
Turcica Gens
Cur acies copidum
Manibus obtuſa eſt? Pronæ curvatæ
Lunæ ceciderunt in pulvere.
Omnes fortiſſimi
Terram dentibus
Prehenderunt, ſubacti manibus
Ruſſiacorum virtute vincentium.
Multa caterva
Terrore obſtupefacta
Fugiens e pugnâ
Subito factis ratibus Euxinum mare feſtinavit tranſire.
At metum, conſternationem, tumultum, vocemque
fugientium
Gens

Γενος Ατ]ικον ησθε]ο χαιρον,
Γηθοσυνη ϛορεεῖ μαλακω]ερον αιψα ῥεεθρον
ΙΛΙΣΣΟΣ· ϖλειον μελι]ος τε διδωσιν ϒΜΕΤΤΟΣ·
Παν]οθεν ευκαρποι θαλλεσι τε μᾶλλον ελαιαι·
Και ταχα τας ϛηλας ϖαρᾳδωμᾳ]α, θαυματ' ιδεσθαι,
Βλεψω· Σωκρα]ικον τε λογον ϖαλιν αλλον ακουσω,
Ηδε Σοφοκλειας αλλης κηλημα]α Μουσης.

ΩΜΟΣΑ ΜΥΡΙΑΚΙΣ ΕΠΙΓΡΑΜΜΑΤΑ
ΜΗΚΕΤΙ ΠΟΙΕΙ͂Ν. Palladæ. Ep. 15.

ΝΕΟΘΗΛΕΩΝ απ' ανθῶν
Γλυκερῳ ϖονῳ λεγε]ων
Στεφανωμ' ε]ευξα χαιρων.
Κρινα συν ῥοδοισι λευκα,
Κροκον ηδε χρυσοχαί]ην,
Χλοερας τα φυλλα δαφνης,
Ετι μυρσινην τερεινην
Επιμιξ ϖλεκειν γε]ηθα.
Ανεμος δε νυν σκεδασσε
Τε]αραγμενον το ϖλεγμα,
Παλαμων σθενος κρα]αιων
Μαλακας κομας βαρυναν
Εμαρψε καλλος ανθῶν.

Gens Attica gaudens perſenſit,
Statim præ lætitiâ ſternit mollius fluentum
Ilyſſus: pluſque mellis dat *Hymettus:*
Undique magis florent fœcundæ olivæ.
Et mox columnas * apud domos, miracula viſu
Aſpiciam: Socraticumque ſermonem alterum audiam,
Et illecebras alterius Muſæ Sophocleæ.

* Celeberrima illa Græcorum Τεχνη Αρχιλεκτονικη voce στηλας designatur.

JURAVI DECIES MILLIES NUNQUAM AMPLIUS CONFINGERE EPIGRAMMATA.

E Floribus recentèr ortis
Lectis dulci labore
Formavi coronam gaudio.
Alba lilia cum roſis,
Crocumque aureum-comis,
Folia viridis lauri,
Inſuper teneram myrtum
Lætatus ſum mixtìm texere.
Nunc autem ventus diſſipavit
Textum-opus turbatum,
Robur potentium manuum
Gravatis mollibus comis
Fecit pulchritudinem florum marceſcere.

Propterea

Δια τȣ̃ο Μȣσα μολπην
Στονοεσσα ληξεν ᾀδειν·
Απο χειλεων αφωνȣς
Δοναξας χαμαζε βαλλει,
Κιθαρας τε νευρα μισεῖ.

ΤΕΛΟΣ.

Propterea Musa cantum
Gemens cessavit canere:
A labris mutas
Arundines ad terram jacit,
Oditque nervos Citharæ.

*** Judicio Critici cujusdam incogniti quidèm, sed planè Eruditi et Subtilis, de nostris Monostrophicis nuper editis, perlecto, hoc Carmen statim conscriptum est.

FINIS.

ERRATA IN THE APOLOGY.

P. 87. l. 23. *erase the redundant* is.
90. l. 9. *read* τρωπωσα.
93. l. 19. *erase the comma after* much.
103. l. 23. *read* Xenophon.
142. l. 28. —— Abbé.
155. l. 25. —— Phœnissæ.
176. l. 20. —— Bellerophon.
l. 23. —— καλα.

ERRATA IN THE MONOSTROPHICS.

P. 8. l. 7. *read* ωμοσαν.
22. l. 8. —— ωαλινλροπον.
30. l. 24. —— εσχαλην.

ADDENDA.

In the Agamemnon of Æschylus, there are four examples of verses beginning with Δε and an apocope. V. 1113, 1179, 1342, 1436. See note in p. 90. of the Apology.

Æschylus in his Agamemnon has

Τοσονδ' ὁσονπερ οὐτος ην ὑπ' Ιλιῳ. V. 869.

and in his Chœphoræ, the υ of δακρυω is made short,

Στυγος κραλουσηˑ δακρυω δ' ὑφ' ειματων. V. 79.

which authorities justify the 13th and 15th verses of the 30th Monostrophic.

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MDZ Münchener DigitalisierungsZentrum Digitale Bibliothek

Huntingford, George J.

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